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Some significant gains, but employment, housing, top list of concerns.  
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**A whole lotta Pride**  
Festival organizers flock to InterPride confab in SF.  
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**Food of Love plays on**  
Director Ventura Pons adapts David Leavitt's 'Page Turner.'  
see Arts section



# BAY AREA REPORTER

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## Man killed in Castro accident

by Ed Walsh

James Crow began to worry a little after 7 p.m., last Saturday, November 2.

His partner, Sal Rinauro, was supposed to stop by on his motorcycle to pick him up when Crow got off work at the Body Body Wear shop in the Castro. Crow wondered whether Rinauro forgot that he no longer had to work until 8 o'clock. When Rinauro didn't show up by 8, Crow took a cab home. On the way home, he passed what looked like an accident scene at Market and Sanchez streets.



Sal Rinauro

Crow's increasing anxiety was horrifically validated by a phone message left on his answering machine from San Francisco General Hospital. When he returned the call, the hospital employee asked him if he was alone. When said he was, he was told that he should come to the hospital. "Please, just tell me how bad he is," Crow pleaded.

"He didn't make it," was the response. After Crow got to the hospital, he was told that his partner was killed in an accident on Market and Sanchez, the scene he passed on his way home. Rinauro, 44, who was wearing a helmet, died of massive internal injuries. Once at SFGH, Crow was allowed in the morgue to grieve in a private room next to Rinauro's body.

"I loved him very much," Crow told the *Bay Area Reporter*. "I miss him. He was the best thing that ever happened to me."

Police say at the time of the accident, a little after 7 p.m., a driver in a Ford Explorer traveling westbound on Market Street made a left turn onto Sanchez Street, where he crashed into Rinauro, who was riding in the opposite direction. Rinauro was thrown from his motorcycle and was found behind the Explorer. His bike lodged underneath the vehicle. Police say that although the investigation isn't complete, it appears that the SUV driver was at fault because he should have yielded the right of way.

The driver, whose name wasn't released, is 27 years old and from Redwood City. Police say he voluntarily submitted to a blood test. The results aren't back yet but investigators say there was no indication that he was intoxicated. Police say a decision

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Team San Francisco members cheer from their seats during the Opening Ceremonies of Gay Games VI in Sydney, Australia.

## Stabbings, bashings mar Castro Halloween

by Joe Dignan

Three hundred thousand people. That's about the population of Anaheim. Two hundred and fifty police in riot gear. Ninety-one reported incidents of violence. Twenty-eight arrests. Four stabbings. And nothing to do.

Welcome to San Francisco's Halloween celebration.

"It was awful," said District 8 supervisory candidate Bevan Dufty, whose campaign headquarters was turned into a security command post for the evening.

This year's Halloween party in the Castro last Thursday was larger and more violent than any previous year, according to Officer Jane Warner of the San Francisco Patrol Special Police, who supervised the 90 private security guards that augmented San Francisco police officers on Halloween night. Warner should know. This was her 11th Halloween in the Castro.

"There were gay bashings. There was one right in front of Subway," said Warner. "Some kids were shouting 'f--- you faggot, kill faggots.' This gay guy took them on. It turned into a street fight. He was pretty badly beaten up. And we couldn't even get the paramedics in because of the crowd, so we had to walk him up to Davies."

That incident was just one of the dozens of fights in Warner's security log book for the evening that was littered with cryptic descriptions of incidents involving her staff. Among



People dressed as costumed police officers were no match for Halloween violence.

them, arrests and assaults: 9:30 p.m., man with knife headed toward 17th, lost in crowd; 9:30 p.m., sexually assaulted female at Valley Pride; 9:50, 25-30 youths fighting; 10:27, possible stabbing 18th and Collingwood.

The Collingwood incident, Warner reported, involved an 18-year-old Hispanic man who was allegedly attacked by a gang of 20

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Violence and scuffles, above, marred Halloween in the Castro.

## mate Gay Games VI off at a gallop

by Jim Provenzano

It's been 20 years since its inception, and over four years since the city of Sydney began preparing for Gay Games VI.

Last week, more than 13,000 athletes, choir members, artists, officials, coaches, and fans journeyed through long plane flights to celebrate their queer spirit, their athleticism, and their renewed sense of fun in sports for the first time in Sydney, the city writer Gore Vidal called "what San Francisco thinks it is."

In many parts of the city, colorful banners publicizing the Games swung in the spring breeze. On buses, at street corners, and in cafes and clubs, world class multi-medalists brushed shoulders and traded stories with eager novices of all ages.

### Warm up

During the days preceding the Games' opening on November 2, the streets of Sydney began to fill with badge-wearing tourists, some in clumps from Spain, others from Ohio and Vancouver, scouring maps and timidly boarding buses to outlying areas.

No place was fuller than the Oxford Street District, "the strip" to locals. With its bars packed, music blaring, and some playing Turkish wrestling on TV screens, the competition for romantic partners had already hit the preliminary rounds. Among the pre-Opening nightclub events was a party for Team USA, which included a "Spank the Yank" blessing by the Sydney order of the Sisters of Perpetual Indulgence.

Athletes from countries other than the U.S. and Germany have precious few compatriots. Italy counted less than 40. Croatia sent less than half a dozen athletes. One lone Iraqi had his story published in a recent *New York Times*, adding political charge to the proceedings.

The highest numbers of athletes attending include those in swimming (1,441), volleyball (1,211), tennis (1,062), track and field (1,089), with new sports that include Australian favorites: field hockey, netball, touch rugby, and sailing, whose registration was the first to fill up more than a year ago.

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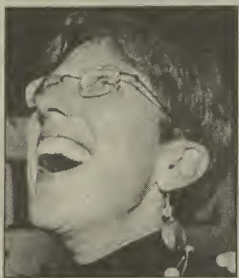
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## Runoff battle in Dist. 8

by Matthew S. Bajko

Voters in District 8 will head back to the polls next month to decide whether out lesbian Eileen Hansen will achieve her long sought goal of being a city supervisor or if openly gay Bevan Dufty will return to City Hall, where he worked as an aide to both Mayor Willie Brown and city Treasurer Susan Leal when she was a supervisor.



Candidate Eileen Hansen

Hansen, in her second attempt to represent the Castro, Noe Valley, and Glen Park on the Board of Supervisors, led in the polls Tuesday, November 5 with 36 percent of the vote, based on unofficial returns. Dufty trailed behind her with 31 percent of the vote. Their December 10 match-up will pit progressives against more moderate voters, and will be seen largely as a rematch of the 1999 mayoral contest between Board of Supervisors President Tom Ammiano, who endorsed Hansen, and Brown, who hired Dufty as his director of neighborhood services.

"I'm hella happy tonight," Dufty told a crowd of supporters at his election night party at a Castro restaurant.

Dufty, who limited contributions to just \$100 from people who live or work in San Francisco and declined public financing, said he raised \$84,000 through his unconventional methods.



Candidate Bevan Dufty

"We can do better for the homeless on the street," Dufty, a staunch supporter of Proposition N, said. "I don't think progressivism is letting 200 people die on the streets."

"Bevan, I think, is the new standard for all of us. He is Bevan Dufty, not a Willie Brown puppet," the mayor said.

Hansen attributed her coming in first to having name recognition with voters from her first bid for supervisor.

"I certainly think having run two years ago gave me a leg up on the race because I came so close last time, just 712 votes short of winning," she said. "We assumed there would be a runoff with six candidates running. We didn't predict what any of the other campaigns were doing. We just figured we would be in a runoff with Bevan or Tom."

Despite major endorsements and a last-minute smear campaign depicting Dufty as a puppet of the mayor, openly gay Tom Radulovich came in third, with only 19 percent of the vote.

District 4 voters will also return to the voting booth in December to send either Ron Dudum or Fiona Ma to City Hall. The two candidates came in nearly tied Tuesday, with both garnering 23 percent of the vote in their race to replace Supervisor Leland Yee, who will join Mark Leno in the state Legislature after soundly winning his bid for the District 12 Assembly seat.

Incumbent Supervisors Sophie

Maxwell in District 10, Gavin Newsom in District 2, and Chris Daly in District 6 all sailed back into office Tuesday. Maxwell, who ran unopposed, could replace Ammiano as the next board president depending on who wins the two runoff races in December.



Supervisor Chris Daly

Daly, who faced a long list of contenders, trounced his opponents by winning 51 percent of the vote. In doing so, he staved off a runoff race and will return to battle for immigrants, seniors, the homeless, and other down-on-their-luck residents of his district. Both Burke Strunsky and Roger Gordon could only muster 14 percent of the vote in their battle to replace Daly.

After a decade as the city's assessor-recorder, Doris Ward lost in her attempt to hold on to her elected office. Former city Supervisor Mabel Teng received 58 percent of the vote and will return to City Hall, where she served as a supervisor until losing her bid for reelection in 2000. The race was the city's ugliest campaign, with Teng attacking Ward as being corrupt and Ward countering that Teng was a political opportunist with little experience needed for the job.

Out lesbian Gail Dekreon won her bid for a judicial seat on San Francisco Superior Court, Office #10, over her rival Sean Connolly. Dekreon won 51 percent of the vote, while Connolly garnered 47 percent, unofficial returns showed. ▼

## Davis wins re-election

by Cynthia Laird

California Governor Gary Davis (D) won his re-election bid Tuesday, November 5 but the race against his GOP rival, Bill Simon, was close, probably because, according to numerous polls, so many state voters didn't like either candidate.

Simon was widely criticized for running one of the worst campaigns in the country, while Davis was dogged by allegations that he accepted campaign contributions in exchange for friendly action on behalf of various contributors. Davis steadfastly refuted those charges, saying he had a "firewall" between his actions as governor and those of his campaign committee.

Davis has signed several LGBT-related bills into law during his first term; Simon at first supported such things as a gay Pride proclamation, but later flipped under pressure from religious conservatives.

According to preliminary results on Wednesday, Davis won statewide with 47.34 percent of the vote. Simon wasn't far behind, with 42.39 percent. Green Party candidate Peter Camejo pulled in

just over 5 percent of the vote. In San Francisco, Camejo out-pollled Simon, 15.8 percent to 15.2 percent. Davis received 65.5 percent of the vote in the city.

After getting a congratulatory call from Simon late Tuesday night, Davis took the podium at the Century Plaza Hotel in Los Angeles and before a fairly small crowd, said he was ready to move the state forward.

In other statewide races Tuesday:

- Incumbent Lieutenant Governor Cruz Bustamante (D) was winning with 49.47 percent of the vote, compared to GOP candidate Bruce McPherson, who garnered 41.64 percent, according to unofficial returns.

- San Francisco Assemblyman Kevin Shelley (D) won his race for secretary of state against Keith Olberg (R), 46.28 percent to 42.21 percent, unofficial results showed.

- The race for controller was too close to call but at press time, Democrat Steve Westly was leading Republican Tom McClintock, 45.36 percent to 44 percent, according to preliminary results.

- Incumbent Treasurer Phil Angelides (D) easily beat his Republican opponent Greg Conlon, 49.34 percent to 40.42 percent, ac-

cording to unofficial returns.

- Incumbent Attorney General Bill Lockyer (D) trounced his GOP rival, Dick Ackerman, 51.33 percent to 40.28 percent, according to unofficial returns.

- Former Insurance Commissioner John Garamendi (D) was returned to his old job by voters, as he received 46.52 percent of the vote compared to his Republican opponent Gary Mendoza, who polled 41.55 percent, unofficial returns showed.

- In the nonpartisan race for superintendent of public instruction, Jack O'Connell easily beat his Republican opponent Kathy Smith, 61.72 percent to 38 percent, based on unofficial results.

- Out lesbian Carole Migden, barred by term limits from returning to the state Assembly, won a decisive victory in her bid for the First District seat on the state Board of Equalization. The district covers a good portion of Northern California and the board deals with tax matters. According to unofficial returns, Migden (D) received 60.5 percent of the vote, compared with just 33.65 percent of the vote for her Republican opponent, Mark Bendick. ▼



# Gays elected to Assembly

by Joe Dignan

For the first time in its 150-year history, California has elected two openly gay men to its Legislature.

Mark Leno (D-San Francisco) and John Laird (D-Santa Cruz) were both swept into the Assembly on Tuesday, November 5 by commanding margins. Leno won 81 percent of the vote; Laird a little over 60 percent.

Their election means that the state's LGBT legislative caucus will grow to five, including Assemblywomen Jackie Goldberg (D-Los Angeles) and Christine Kehoe (D-San Diego), and state Senator Sheila Kuehl (D-Santa Monica).

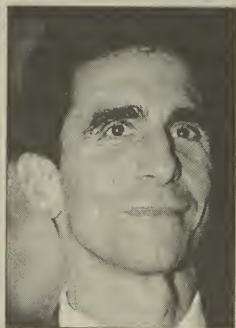
There have been out lesbians in the Legislature since now-Senator Kuehl was first elected to an Assembly seat in 1994. Leno said that he thinks gay men haven't been elected before because of AIDS.

"The gay male community, and our leaders, were decimated by the epidemic," Leno said.

Both Leno and Laird said that their victories are not because they are gay, but because they have both established themselves working on other issues in their districts.

"We're not just running gay," said Leno. "We're running on our track records."

Leno has been a San Francisco supervisor since 1998. His most notable accomplishments have been in transgender rights, affordable housing, and medical marijuana, but he has been a consistent small-issue politician, getting involved with daily district business,



Assemblyman-elect Mark Leno



Assemblyman-elect John Laird

land-use disputes and chairing the board's Finance Committee.

Laird spent nine years on the Santa Cruz City Council, including two terms as mayor of the small city of 55,000.

Both have similar agendas for LGBT legislation in Sacramento.

"We are, of course, looking at the next steps in removing inequities for same-sex couples," Leno said. "The debate that's going on is if we continue to expand individual benefits piecemeal, or whether we do something comprehensive."

Laird said he supports gay marriage, but he said, "I think it's a strategy question. It's an ongoing debate about whether you go for incremental change or go for the big one. I have been very successful by moving incrementally."

Leno wants to modify all the state's codes so that domestic partners get the same "rights,

privileges, and responsibilities as married couples," he said. "That's what I'd love to see happen."

Both Laird and Leno have pledged to work on a statewide equal benefits ordinance, similar to San Francisco's, which would make it mandatory for state contractors to provide domestic partners with the same benefits they do to spouses. A similar bill died in the Assembly Finance Committee in the last legislative session.

Laird replaces Assembly Speaker Pro-tem Fred Keeley, who is termed out. The 27th District includes Santa Cruz, Carmel-by-the-Sea, and much of coastal Monterey County.

Carole Migden, who also faced term limits, will vacate the 13th District seat for Leno. It includes the eastern portion of San Francisco. Migden was elected on Tuesday to the state Board of

next page ►



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# Care Not Cash wins big

by Cynthia Laird

**P**roposition N, the Care Not Cash initiative that would revamp the way the city deals with homeless people who receive general assistance checks, won an overwhelming victory Tuesday night as voters sent the Board of Supervisors a strong message that the status quo was no longer acceptable.

Under the plan, authored by Supervisor Gavin Newsom and placed on the ballot after a successful signature drive, general assistance checks will be cut from about \$395 a month to \$59, with the funds used instead on housing, food, and other social services such as counseling. If the services aren't available, the city can't reduce a homeless person's cash aid.

On a local television news program Wednesday morning, Newsom

was pleased with the result and said it is a mandate for change. Care Not Cash is supposed to be up and running by July 2003, but it is unknown how long it will take for the city to make enough housing, food, and social services available so that checks can be reduced.

Proposition O, Board of Supervisors President Tom Ammiano's last-ditch effort to lessen the drastic changes under Proposition N, was soundly defeated. According to unofficial returns, Proposition N passed with 58.99 percent of the vote, compared to 41 percent who voted against it. Proposition O was opposed by 51.15 percent of the voters, and supported by 48.85 percent, unofficial results showed.

Other hotly contested ballot measures in the city included Proposition D, the public power amendment to the City Charter, which went down to defeat, 52.74

percent to 47.26 percent. It was the second time in two years that voters rejected a public takeover of Pacific Gas & Electric Company.

The city's effort to put \$1.6 billion into rebuilding and expanding its Hetch Hetchy water system that serves more than 2 million Bay Area residents was a winner. Unofficial returns showed the bond measure, Proposition A, passing 53.71 percent to 46.29 percent. It is a victory for the mayor and his Public Utility Commission, and a defeat for landlord, hotel, and tenant interests that opposed it.

Progressive tenant groups did get a victory Tuesday, with the defeat of Proposition R, a condo conversion initiative. The measure would have let tenants buy their apartments. It was authored by Supervisor Tony Hall and unofficial results showed it losing, 60.75 percent to 39.25 percent. ▼

# City may grow pot

by Liz Highleyman

**P**roposition S, which directs San Francisco officials to study whether to grow and distribute marijuana for medical purposes, was approved by two-thirds of city voters in a midterm election that resulted mostly in disappointments for drug reform advocates nationwide.

"As the DEA continues to assault our medical cannabis clubs, we need an alternative way to ensure safe, reliable, and dependable access," said Supervisor Mark Leno, who placed the measure on the ballot, at a victory party at the LGBT Community Center Tuesday, November 5. "The federal government has said no to medical marijuana, but California and eight other states say yes."

According to unofficial city

vote results, Proposition S was approved 62.75 percent to 37.25 percent.

Leno said that in his final weeks as supervisor before he goes to the state Assembly, he will call for the formation of a select committee and for public hearings to explore issues such as where cannabis might be grown and what liability issues the city may face.

In a closely watched race in Nevada, voters rejected Question 9, a ballot initiative sponsored by the Marijuana Policy Project that would have decriminalized possession of up to three ounces of cannabis for private recreational use by those aged 21 or over, and would have allowed the state to regulate and tax the sale of the drug. Despite pre-election polls showing about 50 percent support, in the final tally only 39 percent supported the initiative —

similar to nationwide figures reported in a recent *Time* magazine survey.

MPP Executive Director Robert Kampia decried what he called illegal taxpayer-funded campaigning from the drug czar on down to defeat the initiative. In the end, he said, "voters remained nervous about saying yes to marijuana in the face of a 65-year-long government propaganda campaign telling people marijuana is much more dangerous than it is."

In Arizona, an initiative that would have established a registry for medical marijuana users, went down to defeat by 57 percent to 43 percent.

By a 2-to-1 margin, Ohio voters defeated a measure that would have provided for drug treatment instead of jail for nonviolent drug offenders. Many proponents believe the measure lost due to its

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# Gays in Assembly

◀ page 3

Equalization.

Leno defeated Republican Gail Neira. Neira reportedly called Leno an "alligator face" and "the Botox legislator." There hasn't been a Republican in the seat for at least 40 years.

Laird's opponent was Republican Chuck Carter, whose campaign slogan was "Less pork, More Chuck."

Both of the new legislators will get big raises. Leno's pay will go from the penurious SF Supervisor's salary of about \$37,000 to the

sum of \$99,000 plus a per diem allowance. He spent and raised more than \$900,000 to get elected, including donating approximately \$200,000 to the Democratic Party's efforts statewide. Those donations, Leno said, should put him in a "leadership position" when he arrives in Sacramento.

Laird spent about \$302,000 on his race.

There is some discussion as to who the first openly gay man in the Legislature will be. San Francisco's vote totals were tabulated, uncharacteristically, much more quickly than Santa Cruz's. Does that mean that Leno was the first gay man elected to the Assembly?

Technically, according to Shad Balch, a spokesman for Secretary of State Bill Jones, by statute the new members are supposed to be sworn in in alphabetical order by district. And San Francisco comes before Santa Cruz.

"But actually," said Balch, "when they're in the chamber, they all take the oath at the same time."

That makes it a really tough call, so both Leno and Laird may have to spend the rest of their legislative careers politely deferring and calling themselves "one of the first two" openly gay male California legislators.

The new Assembly members will be sworn in on December 2. ▼

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# Supes hear progress report from TG panel

by Zak Szymanski

Members of the Transgender Civil Rights Implementation Task Force and other activists and advocates packed City Hall on Monday, November 4, both to praise Supervisor Mark Leno for his work on transgender issues as he heads to the state Assembly and to evaluate the status of transgender rights in San Francisco, particularly in light of the recent murder of teen-ager Gwen Araujo in nearby Newark.

Leno, who opened the discussion, told the board that although his life as a gay man meant he had always known and been familiar with transgender people, "I have learned so much from the community over the past couple of years," he said, referencing his recent work on the task force.

Leno highlighted some key points of progress for the community, including the appointment of transgender people to city commission posts; the requirement of employers to post non-discrimination ordinances; sensitivity trainings at the police department; and the passage of the landmark transgender health benefits package, which he authored and pushed through last year. He then opened the floor up to comment, so that people working within the

community could make their own recommendations to the board.

Transgender activist Shawna Virago gave some poignant examples of how hatred still exists today.

"Hate is being on the Board of Supervisors and not voting for the transgender health benefits," she said, addressing Supervisors Tony Hall and Leland Yee, the two board members who voted against the legislation. "Hate is refusing to

ceived hundreds of complaints each year that fall into that category. Many victims of this discrimination simply defy what is thought of as "masculine" or "feminine"; they are not necessarily transgender-identified.

Another speaker talked about the need to address intersex issues as part of the bigger picture; it is estimated that one in every 2,000 people have some sort of intersex

**"Hate is being on the Board of Supervisors and not voting for the transgender health benefits."**

lower the rainbow flag in the Castro to half-mast when a transgender person is murdered."

Virago also took a moment to correct a statement that has been circulating since the murder of Araujo.

"Gwen was not killed because she was transgender," said Virago. "She was killed because her killers were transphobic."

Marcus Arana, a discrimination investigator for the San Francisco Human Rights Commission, noted that since the passage of the 1995 ordinance that prohibited discrimination based on gender identity, the commission has re-

condition, that is, genitalia or chromosomal makeup that does not fit into the biological definitions of "male" and "female."

But the issues that came up again and again were those of housing, employment, and health discrepancies that keep the transgender population as a subordinate class. While the transgender health benefits ordinance for city employees was historic, noted activists, there are barely over a dozen transgender city employees who will benefit from them, a disproportionately low representation of the transgender population. If transgender people are unable to get work, then all the employment and housing protections and health benefits won't make a difference.

"I encourage each supervisor to hire at least one transgender person on your staff," said activist Cecilia Chung, "so that you can walk the walk." ▼

## Oakland to host inaugural Asian AIDS conference

by Matthew S. Bajko

The first national conference to address HIV and AIDS research in the Asian and Pacific Islander communities is slated to take place next weekend in downtown Oakland.

The Asian and Pacific Islander Wellness Center is hosting the event, called A&PI SHARE, along with the University of California, San Francisco School of Medicine. The Office of AIDS Research, National Institutes of Health, and the United States Department of Health and Human Services are also co-sponsoring the gathering.

The conference aims to bring together researchers, health care and service providers, and consumers to examine the status and needs of HIV research, prevention, case management and services for A&PIs worldwide. Sessions will focus on how HIV and AIDS is impacting women, youth,

transgendered people, sex workers and immigrants within the API communities.

The conference registration fee is \$200 for professionals and \$50 for students, and covers admission to the proceedings. The event takes place November 15 through 17 at the Oakland Marriott City Center, 1001 Broadway.

To register, call 1-800-749-9620 or visit <http://meetings.s-3.com/apishare/registration.htm>. ▼

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## The Senate loss

It's good-bye to Tom Daschle as Senate majority leader. With the Republican Party's stunning victories in key Senate races on Tuesday, the Democrat from South Dakota likely will become the minority leader and turn over the Senate to one of the LGBT community's most bitter enemies — Mississippi Republican Trent Lott.

We were dismayed watching Senate returns Tuesday night, as state after state that the Democrats needed to maintain their slim majority slipped into the red column on all those TV maps. In Georgia, the GOP candidate, Saxby Chambliss, obliterated Democrat incumbent Max Cleland in one of the meanest races of the season. Chambliss used negative attack ads to depict Cleland as soft on homeland security, despite the fact that Cleland is a Vietnam War hero who lost both his legs and an arm in battle. In North Carolina, former Red Cross president Elizabeth Dole kept Jesse Helms's seat in the GOP column. In Missouri, Senator Jean Carnahan lost a close race to keep her seat, and her opponent, Jim Talent, takes office as soon as the results are certified since it was a special election to complete the six-year term. Republicans also won Senate seats in Colorado and Texas, and lost only in Arkansas.

Most heartbreaking of all, however, was the loss in Minnesota. Many residents were still mourning the loss of Senator Paul Wellstone, who died late last month in a plane crash. Former Vice President Walter Mondale, whose name was placed on the ballot for the Democrats, had only a mere five days to campaign. In the end, Norm Coleman, the White House's hand-picked candidate, won a close race; Mondale conceded early Wednesday morning.

The loss of the Senate by the Democrats gives President Bush dominance over both houses of Congress and their legislative agendas.

The Democratic Senate had used the mechanism of checks and balances to counter Bush's nominations of conservatives to serve as federal judges. Several extreme judicial nominees were blocked or stalled. When that chamber reverts back to Republican leadership, that balance will be lost. The GOP will control the Senate Judiciary Committee and you can bet that Bush

will re-nominate judges whom the committee had previously rejected. Judges who strongly oppose abortion will almost certainly win confirmation; and such rigid ideologies are no friends to equal rights for gays and lesbians. Court cases covering everything from lesbians and gays being able to adopt children to employment rights could and probably will be affected.

Republican control of the Senate also increases the possibility that a conservative member of the Supreme Court may choose to retire. Observers have long speculated that if a justice were to step down, he or she would wait until the Senate was in GOP hands. That, of course, would pave the way for Bush to put his imprint on the court by appointing his kind of judge. During the 2000 presidential campaign, Bush said that Antonin Scalia, an arch-conservative, was his favorite justice.

In some ways, however, Democrats need

only look in the mirror to explain the Senate losses. The party never made an effective case for retaining control of the Senate, even while Bush was stumping in battleground states last week imploring voters to send Republicans to the Senate so that he could appoint his judicial nominees. It doesn't get more blatant than that. Democrats should have stayed focused on domestic issues like corporate wrongdoing and the sluggish economy; instead, they allowed Republican opponents to paint them as "soft on the war against terrorism" if they raised questions about the administration's proposals.

The one bright spot in this is that there is a downside for Bush, albeit a small one: he can no longer blame Daschle and the Democrats for failures, as he often did when they ran the Senate. Of course, the bigger challenge is for the Democrats to use the next two years to effectively make a case against giving Bush another four years in office. ▼



## Editorial



## DADT: Vets' last un-won battle

by Franklin E. Kameny

Good evening. As a gay combat veteran of World War II, I am pleased, privileged, and honored to appear here, along with my fellow gay WWII veterans. In the very brief time that I have been allotted, I want to address the major problem facing us here this evening. It is the last remaining un-won battle out of all those that I, personally, have fought over the past 40 years: The exclusion of gay people from our military services, which masquerades as "Don't Ask, Don't Tell."

We gay WWII veterans have something special to offer to that battle. We are the irrefutable, irrefutable living proof of the invalidity of that gay-exclusionary policy. We were there, we were gay, and nothing adverse or detrimental to all happened either to our military or to our war effort because of our presence. We did win the war!

I have learned over the years that one of the best ways to make an impact, and often to prevail in political battles, is to wrap oneself up in the flag. We WWII veterans, by very definition, are flag-wrapped. We fought successfully for the protection and preservation of this country in an uncontroversial war, totally popularly supported.

On occasion, I have told Pentagon generals that anyone who dared to tell me to my face that my presence explicitly as a gay person in our military in WWII was in any way detrimental to our war effort, or that my presence as a gay person was incompatible with military service, would get a punch in the nose. None ever dared to say so, and the punch was never delivered.

In more recent times, when debating the

radical right and the religious right, I have summarized the matter a little more broadly, by saying: As a homosexual, American, citizen — with equal emphasis upon all three of those honorable terms — as a homosexual American citizen, I put my life into jeopardy in front-line combat, under enemy fire, in Europe, fighting a war for this country.

Therefore, as a gay American and for my fellow gays, this is our nation, our government, our society, our culture, — and our military — fully as much as they are those of non-gays. Not more so, but not one whit less.

And we are entitled to every right, privilege, prerogative, benefit, eligibility, qualification, and amenity — bar none — enjoyed by all other American citizens. That includes service in our military. We gay WWII veterans have earned that for all gay Americans.

I note finally, one additional aspect of the exclusion of gay people from our armed services. In peacetime, in the absence of the draft, our volunteer military has had sufficient personnel, though the margin is narrow and if any real military action commences we may well face severe understaffing. At least one nominal expert on military matters recently termed the situation potentially dire.

Volunteer or draft, our armed services should have the highest quality personnel available. That certainly includes countless gays with the highest qualifications, who are now excluded.

It is absolutely incontrovertible that excluding gays from our military lowers the quality of our armed services. Unquestionably,

such lowering of quality can only give aid and comfort to the enemies of our country.

Section 3 of Article III of our very Constitution itself tells us that giving aid and comfort to the enemy is one of the definitions of treason.

While some may consider this unduly harsh — absolutely anyone at all who in any way whatsoever, by deed or by mere word, supports the exclusion of gay people from our military generally — and "Don't Ask, Don't Tell" in particular — is a traitor, and should be indicted, prosecuted, tried, convicted, and hanged for treason. I will gladly provide the cost of the hangman's rope out of my own pocket.

With all due and full respect to the veterans of others wars, and with no derogatory comparisons intended, those are the kinds of things that we gay WWII veterans, wrapping ourselves in the flag

which we have earned as few others have, can say better than almost anyone else. On these matters, we are simply uncontradictable.

Let's get to work in support of our marvelously effective SLDN to remedy this intolerable situation for the unquestionable benefit of the country that we love and for the protection and preservation of which we fought almost sixty years ago, and for which we must all fight yet again in a different way. ▼

Mr. Kameny delivered these remarks at the Servicemembers Legal Defense Network's 10th annual national dinner last month in Washington, D.C. For more information about SLDN, visit [www.sldn.org](http://www.sldn.org).



## Guest Opinion



## LETTERS

## Halloween in the Castro

To all those involved, shame on you.

Shame on you Willie Brown, for not having enough intelligence and foresightedness to see that with no other parties and organized events going on in the San Francisco city limits that the Castro area would be a logical place for people to converge. Shame on you for not bringing in more police to handle and visibly deter the more than 250,000 who would come down on our peaceful area we call home.

Shame on the police for not doing more to sway the trouble brewing – stabbings, vandalism, gang fights, and, yes, multiple gay bashings occurring – in the open without notice by police and passersby.

Shame on all the visitors to our neighborhood who felt it was important to turn our little corner of life we call home into a mirror of your own dilapidated trailer park where you came from. Shame on you also for watching as two of my good friends were bashed in front of the Tower Records on Market Street, bleeding and screaming for someone to help them. Shame on you for laughing and turning your back on them and the others who bled that night. This was not a trick or a treat, this was life.

Shame on the news media too, for only reporting on the stabbings and gang fights that occurred and not even touching on the multiple gay bashings that happened without even a sigh or a whimper. Shame on you as well for only touching on a bashing when a death occurs.

And finally, shame on the merchants of the Castro area. How much alcohol did you all sell that night? It sure is obvious when your shelves of hard liquor and beer are empty the following day. Do you all have a smile on your face? Did you all make lots of money? I certainly hope it was worth it.

This is our life. This is our neighborhood. We have fought hard and long to keep it safe, secure, and free from outside torment and attack. Obviously, after watching with horror the events of Halloween, it is clear that we are not done fighting.

T. Allan Davenport  
San Francisco

## Supports HIV ad campaign

I am writing in support of the "HIV is No Picnic" ad campaign sponsored by the Stop AIDS Project. The idea for this campaign was generated by HIV-positive gay men as a response to the rising infection rates of HIV among our own community. It is a powerful message and I'm proud to have been one of the models for the campaign.

The inspiration for this campaign arose from the ads showing seemingly healthy men on HIV medications scaling mountains and other similar activities. These images belied the truth of life with HIV. That coupled with an increasing HIV infection rate among gay men who believed that HIV had become a manageable disease, led us to come up with this campaign. Having HIV has its consequences. It is true that for some of us, HIV has become a long-term manageable disease. However, there is a price to be paid in the side effects of the medications we take. These images show in graphic detail those effects and the price we pay for having this disease.

HIV-positive people are a powerful group. We live and we overcome those obstacles daily. We work, play, and love despite this disease. But is there any of us who would rather not have HIV?

If this campaign makes people think twice before barebacking, it is worth it. This campaign is to prevent new HIV infections, not to belittle HIVers. We who have HIV will not be conquered by this disease spiritually or emotionally. We can proudly state that fact, while being generous enough not to have others follow us down this road. HIV is no picnic.

Martin E. Hollick  
San Francisco

## Truth in advertising?

Regarding the article, "New AIDS ad campaign hits a nerve," in the October 31 issue, in which David Evans said, "We consider this a truth in advertising campaign."

The only truth that this advertising campaign, when realized, will be the desperate attempt for funding from the federal government to keep people employed at the Stop AIDS Project. This is their first and foremost concern, not people who are suffering these various illnesses, which are caused from the AIDS medications themselves, and not HIV.

Poz magazine has done many articles referring to these drug deformities as "the new AIDS look," derived directly from the AIDS medications that are suppose to be helping those of us diagnosed with AIDS. They also recently ran an article stating that because of the severe side effects being produced by protease inhibitors, doctors and scientists are questioning the efficacy of these same drugs and calling for them to be only given as a last resort.

I recently did a cable television interview with a top toxicologist/pathologist, Dr. Mohammed Ali Al-

Bayati (www.toxi-health.com), whose own research, using differential diagnosis, reports how dangerous AIDS drugs are and how they cause AIDS illnesses including facial wasting, diarrhea, night sweats, organ failure, Crix belly (named after the AIDS drug Crixivan), and eventual death. Dr. Al-Bayati goes into detail, step by step, and explains how these medications destroy the bone marrow, ultimately destroying and decreasing the body's white cells, platelets, and red cells. All of this leads to a weakened immune system allowing various illnesses to ravage the body.

So, I ask where the truth in this advertising campaign really lies? The concern for people suffering from these horrendous AIDS drug side effects, or the money pockets of the Stop AIDS Project and Les Pappas's San Francisco-based PR group, Better World Advertising?

Steven D. Keller  
San Francisco

## Doesn't like ad campaign

I don't like the Stop AIDS Project's "HIV is No Picnic" posters. I also don't particularly like being outed about having some of the side effects of being on HIV medications. I truly don't like being discriminated against by potential sex partners who think they are HIV-negative (even though they may not have been tested in years), and really hate being rejected by HIV-positive guys who can still pass as HIV-negative simply because they may look a little better than I do because they have yet to go on the meds. Life isn't always fair and I don't have to like everything. The bottom line is that if I had the chance to stay uninfected, I would have done my best not to get HIV and that is why I continue to do HIV prevention work with Stop AIDS Project's Positive Force.

This ad campaign may be somewhat controversial, but if it gets people talking about the realities of living with HIV and thinking about ways to protect their health (and their sex partner's health) then is it not effective? It may make some (myself included) uncomfortable, but in the fight against HIV I believe there is no such thing as "bad press." This can be an opportunity for our community to reevaluate assumptions about what it is really like to live with HIV today and to share our disappointment that the "drug cocktails" turned out not to be all that we hoped they would be. Yes, many of us are still alive but the cold, hard truth is ... HIV is (still) No Picnic!

Richard Broussard  
San Francisco

## Wrong headline used

Speaking as one of several dozens of people who watched the incident at the Bagdad Cafe on the evening of October 8, I must say your headline was in error ["Bagdad Cafe police shooting victim was gay," October 24]; it should have read: "Police shoot crazy person at Bagdad Cafe."

This man may have been self-identified as gay but no one who was watching would have been able to ascertain that from his behavior. He violently assaulted more than one person in the cafe and threatened people outside the restaurant. All through the incident he made anti-gay slurs. It was clear that he threatened the police officer talking calmly to him, and even though he stepped out of my line of sight, it was no surprise that the responding officers felt it necessary to use deadly force.

Whether the behavior of the man on the night in question was drug-influenced is less of an issue than the fact that he might have killed a number of peaceful men working and dining in our neighborhood. Our sympathies belong with them. Your focus is misplaced.

David O. Gray  
San Francisco

## Takes issue with story

It is unfortunate that Jihad Abdul-Alin Akbar forced the police to shoot him recently in front of the Bagdad Cafe. Just as unfortunate are some of the contradictory statements made by some of his friends and reported in the October 24 issue of your newspaper in the front-page article titled "Bagdad Cafe police shooting victim was gay."

To review the facts, more than one witness reported that Akbar lunged at the police while holding two butcher knives he had allegedly stolen from the restaurant. While in the restaurant it was reported he had simulated stabbing one of the waiters. When confronted by the police Akbar raised his arms in an aggressive manner and started shouting, while still holding the knives. Akbar was then fatally shot by the police.

By numerous accounts he was using words such as "fags," "white power," and "nigger" but is described by Tim Silard as "such a incredibly kind, loving person." Mr. Silard is an assistant district attorney, has he never heard of the term "justifiable homicide" as defined in Section 196 of the penal code? Or does that just apply to criminals, and not the police? Mr. Silard also stated "It was obviously excessive force." Was Silard at the scene? Has he read the incident report? Has he ever read any police incident reports?

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## Mailstrom

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Of course, the use of such offensive epithets does not justify the use of deadly force by the police. But when violent and aggressive actions are combined with two large butcher knives the police will consider the totality of the circumstances when planning their strategy to neutralize the subject.

Tom Strong's statements about drug abuse in the gay community were perfectly valid, and I agree with him wholeheartedly. But he also told his interviewer that Akbar might have "intended to commit suicide by encouraging the police to shoot him." If Mr. Akbar was indeed planning "suicide by cop" he would have never complied with the officer's demands.

But I must save my most severe criticism for Andrea Shorter. She is reportedly a member of the Commission on the Status of Women and supposedly familiar with police protocols for dealing with women and their batterers. If the suspect had been acting the very same in a domestic violence situation, had simulated stabbing his wife while shouting about "bitches" or "cunts," and then advanced in an aggressive manner with the knives toward the female, what would Ms. Shorter expect the police to do in order to protect the woman's life? Talk nice to the suspect? Ms. Shorter, in a typically liberal fashion, then brings the race and religion card into this. She would have us believe the police knew Akbar was gay and a Muslim before they were forced to shoot him, and that may have been a factor in their split-second decision to use deadly force. If one were to read the police report I am sure it would be found the officers had absolutely no time to interview and complete a field interrogation card before they were confronted by this proverbial "knife wielding madman." If he was shouting about homosexuals wouldn't that make most cops think he was some kind of drugged-out straight homophobe, and the gay citizens of the area needed to be protected from his deadly rage? She had to be either lying to the B.A.R. or her lack of knowledge of police protocol (she reportedly works at the Center on Juvenile and Criminal Justice) regarding deadly force is absolutely appalling. And if, as she states, Akbar did want to enter yet another drug and alcohol abuse recovery program at taxpayer expense, his actions that night are still not excused.

To close, I offer my sincere condolences to the friends and family of Jihad Abdul-Alim Akbar over his untimely death at such a young age. But more importantly, I must offer my thoughts and prayers to the officers who were forced to shoot, especially if it was found at the coroner's inquest and "psychological autopsy" that Mr. Akbar was probably intending to commit "blue suicide" and drew the police into it, because he was too chicken-shit to pull his own trigger.

Tom McCloskey  
Burlingame, California

### Drug company lecture misses mark

Bristol-Myers Squibb is sponsoring a lecture on lipotrophy on November 7 through the auspices of the SF AIDS Foundation. B-M S is the maker of Zerit, the HIV drug that many think causes lipotrophy.

They did a presentation here in New York as well through the lesbian, gay and transgender center. Their hook is that they will discuss possible causes of lipotrophy and new treatment options. (Note the plural.) About 150 men showed up for this event and dined on sandwiches and cookies.

Unless you want the treats, skip this event. The entire thrust of the presentation is that they don't know what causes lipotrophy, but it is not Zerit.

As far as the treatment options, they presented only one. A plastic surgeon discussed how she puts implants through the mouth and under the cheekbones, a procedure that costs about \$3,000. She is the only person in New York doing this procedure. No other treatment doctor presented despite the availability of some options such as Nu-Fill and silicone. One single doctor was given a captive audience of men desperate for some remedy for this disease.

So you can see that I have a pretty negative response to this event. At least I liked the sandwich.

Ken Cady  
New York, New York

### SF's a caring community

Having just completed a full year as the interim executive director for the AIDS Emergency Fund, I want to thank everyone for the support and encouragement you have provided. AEF and its new program, the Breast Cancer Emergency Fund, are beneficiaries of an impressive array of supporters.

AEF/BCEF are visible throughout our community, not only through the clients being served, but from fundraising events, penny jars, and tributes in the form of memorials and contributions-in-lieu of gifts for birthdays, anniversaries, weddings, etc. And, thanks especially to many of your reporters and other contributors, Bay Area Reporter readers are made aware of this community support.

Like all other HIV/AIDS organizations, operating costs are increasing and revenues steadily declining. Nevertheless, AEF board, staff, and volunteers perform minor miracles every week in responding to the steadily growing number of client requests, while trying to increase contributions.

This grassroots community response to AIDS is a unique and impressive achievement. Founded and led by volunteers for 20 years, the agency now welcomes a permanent executive director, Mike Smith ("AIDS fund hires its first executive director," October 17). He faces many challenges, not the least of which is the pressing need to recruit and utilize many new volunteers. The ranks are spread too thin and human resources are insufficient to meet the competing demands for time and skills. Perhaps most puzzling of all is the challenge of recruiting younger (i.e. anyone under 40) volunteers to help ensure that AEF remains able to respond effectively both to HIV/AIDS and breast cancer.

Thanks for enabling me to get to know San Francisco as a real and caring community.

B.J. Stiles  
San Francisco

### AEF supporters say 'thanks'

We would like to, along with the AIDS and Breast Cancer Emergency Funds, express our sincere thanks to David Gray and Melinda Randolph at 2223 Restaurant and Bar for their incredible support for our recent fifth annual fall benefit luncheon. David and Melinda's restaurant provided appetizers, hot lunch, dessert and beverages for approximately 125 people on Saturday, October 12 and helped us raise \$15,000 for AEF and BCEF. During the entire fundraising process, their only question was: "What else can we do to help?" It is locally owned businesses like 2223 Restaurant and Bar that truly support our community and we wanted to help make sure that people are aware of their generous contribution.

Bill Boeddiker and Bob O'Halloran, Owners  
The Parker Guest House  
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### Disappointed with Steamworks

Two and one-half years have now passed since the Steamworks, the only Bay Area bathhouse north of San Jose, unceremoniously raised prices without warning on LGBT freedom weekend, and changed its music from an eclectic blend, with something for everyone, to 100 percent house. It hasn't gotten any better since.

They've reduced the base time for a visit from eight hours to six, a 25 percent cutback. They tore down the sauna and built a new, bigger, steam room, but it stinks. Management tried to prohibit sex in the old steam room, but the new one is built for sex, and it usually smells like either industrial strength Pine Sol or shit. They've taken away public spaces and built more private rooms, with increasingly steep prices, so now we have less time and fewer places to go, if we don't have a room. Hurry up and fuck. But why not? Now there's porn in most rooms, which has led to more posing and more men trying to imitate mechanical porn sex, which for me kills the erotic.

I still go to the Steamworks, because it's the only place around where you can legally lie down with another man and close the door. I still get enough of what I need and desire to make it worth the time and money, but I miss the sauna, I miss the music, and I miss the sense of community that comes from having public spaces.

It's such a shame/crime our needs for sex, intimacy, and relationship can be controlled by a monopoly business and commodified for profit with no public input; but that's capitalism. I've been going to bathhouses for 30 years and I can honestly say they are one thing that has helped keep me sane — a place I can walk into and turn off all the stresses of the day and the world. If capitalism really works, maybe someday another bathhouse will open up to compete with the Steamworks. Until then, I just hold my nose and plunk down my \$12.

Charlie Hinton  
San Francisco

### Eternal youth for models?

I have been meaning to write you regarding my observation of your classified section. Specifically your escort/model section. As a reader for over 15 years it strikes me odd that the photos of the models and escorts never change. They all look the same as they did years ago. Are there that many readers who actually believe these escorts are terminally young? I am sure that anyone who decides to use the escort/models service would be in for a big surprise. When a 45-year-old man turns up to fulfill the customers needs, I wonder how the model explains his new and much older appearance.

Botox may work sometimes and then there is always Joan Rivers, but give me a break. I would love to get a look at the face of the horrified customer's expression.

Rich Blumberg  
San Francisco



## POLITICS

# Democrats and GOP in final soft money grab

by Wayne Friday

While political foot soldiers of both parties were working to get out the vote in Tuesday's midterm elections, operatives of both the Democratic and Republican parties were hard at work raising unlimited amounts of political soft money that is now banned — effective Wednesday, November 6 — as a result of the new campaign finance law.

Indeed, both parties were on a last-minute pace to raise a record amount of the loosely regulated cash this year and as a result they appear to likely have eclipsed the \$495 million the two parties raised in 2000. That in itself is a remarkable development, particularly in view of the fact there is no presidential race to attract the big political contributions, as there was two years ago.

The prohibition after Tuesday, on unlimited contributions, called soft money, to the national political parties was the centerpiece of the landmark campaign finance reform bill sponsored by U.S. Senators **John McCain** (R-Arizona) and **Russ Feingold** (D-Wisconsin) in March and signed, albeit reluctantly, into law by **George W. Bush**. Sponsors of the measure agreed to allow the parties to continue raising the so-called soft money right up until November 5, election day. Soft money refers to the unlimited contributions made to the parties by corporations, labor unions and wealthy individuals. The money is supposed to pay for party-building activities, not individual campaigns, but in practice it's used to do just that, mostly through buying issue ads.

So, will the highly-touted law against hundreds of millions in soft money actually be effective and make a difference in American politics? Probably not. Indeed, leaders of both the Democratic and Republican parties are already looking for ways to work around the new law despite both parties publicly claiming they have no plans to do so. In fact, it is no secret that both parties have strategists in Washington already exploring ways and creating committees to be the new conduits for what is known as soft money.

In politics, where there is a will, there is almost always a way. The Republican National Committee, long the leader in raising soft money, has seen the McCain-Feingold law as such a problem for them that the party is backing a lawsuit challenging the constitutionality of the law. **Maria Cardona**, a spokeswoman for the Democratic National Committee, said last week that her party has no plans to try to get around the soft money ban by creating some new kinds of fundraising groups, but both parties are already looking to individual state party organizations to raise money previously raised by the respective national committees as one way of getting around the new law.

The latest Federal Election Commission reports from Democrats and Republicans, which go through October 16, show they

have raised more than \$421 million in soft money in this midterm election year, compared to \$410 million through the same period of 2000, a year in which a bitterly fought presidential election was held.

Will the McCain-Feingold bill mean that we finally have an end to the massive fundraising of what has long been known as soft money? Of course not. A famous California politician once said that "money is the mother's milk of politics" and both parties will surely find a way — legally or otherwise — to continue to raise the hundreds of millions of dollars they feel they need to get their candidates in office and keep them there.

Money — hard cash — is not only the "mother's milk" of American politics, it's the bread, meat, and potatoes as well. Always has been; always will be.

## Politics and people

Want to talk about Tuesday's sorry California governor's race? Of course, we elected a governor this week, but, damn, what a truly sorry choice. We even had both **Gray Davis** (D) and **Bill Simon** (R) going on statewide television during the final weeks publicly apologizing for themselves. A late Davis ad offered a sort of "I'm sorry" approach: "You may not agree with everything I've done, but I'm working hard to do what's best for California." The *Sacramento Bee* translated that to actually mean: "I messed up the energy crisis, the way I raise money makes your skin crawl, and I know you don't like me, but at least I pay attention to my job, which is more than you can expect my opponent to do." A recent Simon ad: "I'm not a politician and I'm not perfect, but I will clean up Sacramento." The *Bee's* translation for Simon: "I may not be qualified and my campaign is a disaster, but at least I'm human and I won't put state government up for sale and that's more than you can say about my opponent."

Damn. Maybe 2006 will see the Republicans offering up **Arnold Schwarzenegger** while the Democrats nominate **Bill Lockyer**, either of whom would look better by comparison.

In New York, a subway worker went to court last week to try to force New York City Transit and its union to provide health benefits for his domestic partner. **James Reilly**, 57, of Queens, contends that his employer's failure to insure his ailing partner of more than 20 years is illegal discrimination based on sexual orientation. A lawyer for NYC Transit said that no law compels medical coverage for domestic partners.

In Grafton, Vermont, a group for gay men has won a state land-use permit to build a retreat despite concerns from neighbors about nudity. Faerie Camp Destiny owns a 150-acre resort forest where it plans to build a camp consisting of a kitchen and bathing and toilet facilities. Neighbors objected because they said it might affect their property values.

A couple of last-minute politi-

cal mailers got a bit rough this past weekend. The **Mabel Teng** campaign sent out that mailer showing a gang of FBI agents swarming down on Assessor **Doris Ward's** office and then District 8 voters got a last-minute hit piece by **Tom Radulovich** attacking fellow candidate **Bevan Duffy**, suggesting that a Supervisor Duffy would be "a rubber stamp for **Willie Brown**" (Radulovich had not an unkind word to say about another candidate, **Eileen Hansen**, however). So much for civil politics in District 8 and the "low-key" assessor's race.

And after decades of watching this city become a magnet for the homeless, San Francisco voters, fed up with the growing number of street people who aggressively panhandle for money, urinate in the streets, and pass out drunk in doorways, while rejecting help from numerous social service agencies that spend tens of millions a year to combat homelessness, voted Tuesday to pass Proposition N, Supervisor **Gavin Newsom's** sensible plan that will slash cash handouts for many of the city's homeless from more than \$300 a month to \$59 monthly. Is that a Newsom for mayor boomlet I see forming for next year?

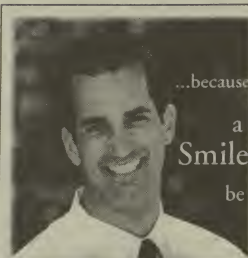
George W. Bush spent the past three weeks crisscrossing the country on behalf of Republican candidates, desperately trying to outfit himself with a set of political coattails. True, with all that talk about an imminent attack on Iraq, Dubya's personal popularity remains high (go figure) but despite the determination of the White House image tailors, Dubya's coattails just didn't make it for the GOP in a number of Tuesday's high-profile races.

And we need at least one Clinton family item, so, here goes. A fire alarm caught former first daughter **Chelsea Clinton** in a compromising position last week, the *London Mirror* reported. Apparently Clinton was spending time with boyfriend **Ian Klaus** in his college dorm at Oxford when a late-night alarm forced evacuation. Clinton was spotted looking "very agitated" as she stood in the cold London night in just a pair of men's pajamas. Clinton, 22, who lives (but apparently not this night) in a nearby University College dormitory, reportedly wants to get an off-campus apartment with Klaus, but papa **Bill Clinton** and his security advisers have thrown cold water on the idea, the *Mirror* reported.

And finally, mark your calendars now for this one: the AIDS Emergency Fund is holding its 20th anniversary awards gala on Wednesday, November 20 at the War Memorial and Performing Arts Center, 401 Van Ness Avenue. A VIP cocktail reception and silent auction starts at 6 p.m., followed by the awards tribute and anniversary review at 8, and a dessert reception at 9. Entertainment will feature **Rita Moreno**, **Sharon McNight**, **Meg Kackay**, **Donna Sachet**, and the San Francisco Gay Men's Chorus. Tix are \$125 or \$50 (415-551-5190). Don't miss this — the AEF is one of the best organizations anywhere.

And how was your week? ▼

Got a political item? E-mail [WayneFriday@aol.com](mailto:WayneFriday@aol.com).



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# Soulforce takes the missionary position

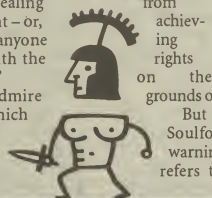
by Paula Martinac

I've had mixed feelings about the news that the Reverend Mel White and his life partner, Gary Nixon, co-founders of Soulforce, have moved across the street from the church of the Reverend Jerry Falwell. On one hand, I'm impressed by their dedication – by uprooting themselves, White and Nixon have totally melded their personal lives with their activist efforts to end what they call the "spiritual violence" of anti-gay ministers. But I also think such evangelical gay activism is a problematic way of dealing with the Christian right – or, for that matter, with anyone who doesn't agree with the idea that "gay is good."

There's a lot to admire about Soulforce, which bills itself as an interfaith "network of friends" who follow the philosophies of Mahatma Gandhi and the Reverend Martin Luther King Jr. in order to seek justice for LGBT people. Perhaps most impressive is the group's "Journey into Soulforce," an eight-week self-study program on the principles and practice of nonviolent resistance in movements for social justice.

Also admirable is the fact that

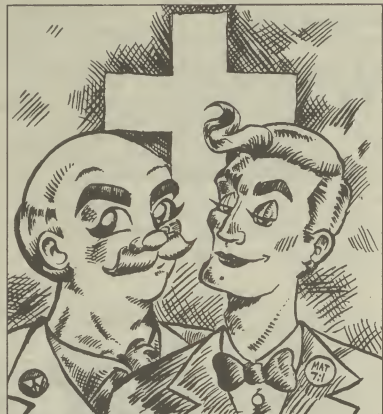
Soulforce has actively tried to engage Falwell and other fundamentalist Christians in dialogue – important work for religious gay people and their allies to undertake, given the fact that right-wing religious leaders have played a major role in keeping us



**Lesbian Notions**

from achieving rights on the grounds of our "immorality." But other things about Soulforce set off my warning bells. The group refers to the absence of civil rights for gay people as "the suffering," placing

enormous emphasis on our victimization at the hands of straight society. Granted, as a minister, White has probably met a lot of gay people who have struggled with substance abuse and suicidal thoughts. But consider the message Soulforce sends to gay youth in particular, who are often over-



Christine Smith

wheeled with what youth worker Barbara Bickart calls the "woe is me" factor. In fact, there are many people in our community who would never describe ourselves as "suffering," even though we lack civil rights.

Now White and Nixon have transplanted themselves to Lynchburg, Virginia, where they attend Falwell's church and in general make their presence known as a committed couple. The last weekend of October, Soulforce, with assistance from national gay groups, sponsored "Out and About in Lynchburg," the first-ever Pride

page 18 ►

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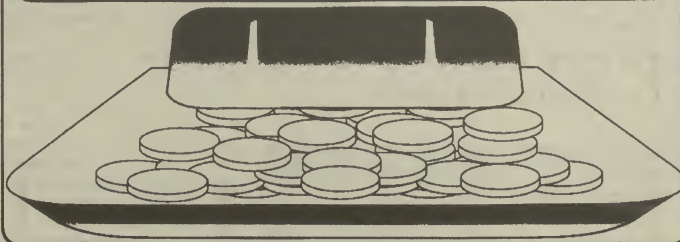
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## Big names headline bookstore benefits

by Zak Szymanski

First it was the boom, big chains, and online buying. Then came the economic downturn, adding to the woes of many independent bookstores that have become community institutions that must struggle to survive.

The East Bay's Boadecia's Books is one such institution; although it recently celebrated its 10th anniversary, its future remains uncertain. To keep the store alive, five world-class artists, including San Francisco writers

Dorothy Allison and Jewelle Gomez, will donate their time to two separate benefits this Saturday, November 9, and next Saturday, November 16.

Held at the Northbrae Community Church, 941 The Alameda at Solano, in North Berkeley, both events start at 8 p.m. and feature readings and performances. The November 9 event features Allison and Gomez, and will be emceed by Andrea Lewis of KPFA's "The Morning Show." The November 16 event features Pulitzer Prize winner Alice Walker and internationally acclaimed vocalist Brenda Boykin. Both nights include re-

freshments, book group matchmaking, and author signings after the program.

The events are wheelchair accessible, and sign language interpretation can be requested by calling (510) 647-5038. Parking is available behind the church and on the street, and the event is also accessible via the AC Transit bus #15.

Tickets are \$25, and advance reservations are recommended. For tickets or more information, call (510) 559-9184, visit Boadecia's Books at 398 Colusa Avenue in Kensington, or go to [www.eastbayvoice.org/tickets](http://www.eastbayvoice.org/tickets). ▼

## Castro group searches for parking solution

by Matthew S. Bajko

Tired of circling their blocks in a never-ending search to find San Francisco gold — a parking spot — Castro residents are coming together to find some workable solutions to their neighborhood's parking crunch.

The Castro Area Planning and Action group is inviting residents and merchants of the bustling gay district to a parking forum this month to tackle the problem. The group hopes to deliver a plan to city officials that will accommodate the needs of residents, visitors, and merchants based on its discussions with the community.

Some ideas already being vetted by the organization are nighttime use of school-yard parking, changing some streets from parallel to head-in or angle parking, revising the coverage and rules of the "S" residential city parking sticker zone, and increasing the use of alternatives to driving. The need for more parking garages is also being considered as a possible solution.

According to CAPA, the purpose of the parking forum is to find solutions that work for car

owners while preserving the transit-first policy of the city and taking advantage of the wealth of transit alternatives available to the Castro District.

The forum will take place from 7 to 9 p.m. Thursday, November 14 at the community meeting room, 501 Castro Street. For more information, call (415) 255-3624. ▼

## ALRP celebrates 19 years

by Zak Szymanski

Dust off that fancy suit; the AIDS Legal Referral Panel is celebrating another birthday.

Nineteen years ago, a group of lawyers came together to provide free and low-cost legal services to people with HIV/AIDS as they faced discrimination, employment, and healthcare and end-of-life struggles. Today, those struggles are just as common, although they include more emphasis on health and day-to-day living difficulties.

To celebrate ALRP's continued service to the community, "Vision & Commitment," a 19-year anniversary reception, will take place on Thursday, November 14 at 5:30 p.m. at the Four Seasons Hotel, 757 Market Street in San Francisco. The reception will include hors d'oeuvres, a silent auction, and a

live auction with guest auctioneer city Treasurer Susan Leal.

Also at the reception will be a moment of recognition for three honorees for their service to ALRP and their commitment to people living with HIV/AIDS. ALRP board member Andrew Mead, ALRP panel member Andrew Westley, and the Golden Gate University School of Law all will receive accolades.

While the reception honors the nearly two decades of ALRP's service, said organizers, it is also a reminder that the AIDS epidemic remains a constant challenge.

"As a community and as an organization, we continue to keep pace with how the epidemic changes the lives of our clients," said Bill Hirsh, ALRP's executive director.

Tickets to the reception start at \$50. For more information, or for tickets, call (415) 701-1200, ext. 301, or e-mail [Joe@alrp.org](mailto:Joe@alrp.org). ▼

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## City grows pot

◀ page 4

high projected cost of nearly \$250 million. A similar measure, Proposition 36, passed in California in 2000 by more than 60 percent. Voters passed a treatment-not-jails initiative in Washington, D.C., on Tuesday, but it does not cover marijuana and other Schedule I drugs.

In Massachusetts, voters weighed in on some 20 local advisory initiatives supporting marijuana; most of the measures were successful.

Analyzing the national picture, Kampia said that on the whole, what made the difference in whether various drug reform initiatives succeeded or failed was whether government officials supported or opposed them. With Republicans now in control of both houses of Congress, Kampia said future efforts likely would focus on public education and state, rather than federal, campaigns.

"Americans like to talk about their libertarian values," said Kampia, "but the average American has no problem giving the government sweeping powers over their lives." ▼





# DIARRRHEA



It might seem like diarrhea is no biggie. That's probably 'cause you never had it like I have. Try shitting your guts out every day for weeks at a time. How about being terrified to go anywhere because you might crap your pants?

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## InterPride conference draws hundreds



Author Armistead Maupin, left, was greeted by Mayor Willie Brown at the InterPride conference.

by Zak Szymanski

The place to be last week wasn't a costume ball or a Halloween street party, but the 2002 InterPride conference, a gathering of more than 260 Pride Parade organizers from around the world with a guest speaker list that read like a who's who in San Francisco.

Mayor Willie Brown, Board of Supervisors President Tom Ammiano, and well-known author Armistead Maupin all spoke at the conference's opening at the Ramada Plaza Hotel on Friday, November 1, and Supervisor Mark Leno and Assemblywoman Carole Migden (D-San Francisco) addressed the crowd later in the day.

For many participants, just being in the presence of several openly gay and gay-friendly elected officials was historic. But the conference itself also made history as the biggest InterPride gathering since it was founded in 1981 by a group of Pride organizers that now represents the more than 18 million people that attend Pride events planned by the over 120 InterPride member organizations. Conference participants attended caucuses, workshops, and events all weekend, including planning meetings for the World Pride celebration, set to be held in Jerusalem in 2004.

Much of the excitement was at the conference's opening remarks, which drew a packed House.

Ammiano, noting San Francisco's leadership role in advancing LGBT rights worldwide, highlighted some recent achievements of city government, including the recent passage of the landmark transgender health benefits package. But he also encouraged guests to enjoy all the queer-friendly attractions in the city.

"We also know how to have fun," Ammiano remarked.

Maupin spoke for several minutes on the conference's significance, telling attendees that he was "in awe" of their ability to gather and command "small unwieldy armies" each year. He took the crowd on a brief walk through history, noting how his life was changed by reading the word "homosexual" when it appeared as part of a newspaper story on the censorship of Harry Hay's *Mattachine Review*. The conference was dedicated to Hay's memory, who passed away just eight days earlier and had hoped to meet the conference delegates.

Maupin also mourned the tragic passing of Gwen Araujo, the transgender teen who was murdered in Newark, California last month, and noted how Native Americans gave transgenders special status, which horrified colonial settlers, prompting its priests to "do something about it."

"This was back before the priests started horrifying us," Maupin remarked.

And Maupin also spoke of San Francisco's rich history as a city that opened minds and dispelled prejudice beyond its government institutions.

"Some of you come from places that are far more civilized than America," he said in regard to other countries' LGBT rights. But "there's something about this piece of the universe," he said of

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# E, G, TINA AND ME

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THE HIGHS & LOWS OF CLUB DRUGS



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## WHAT KALETRA HAS TO OFFER MAY SURPRISE YOU

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FOR THE TREATMENT OF HIV

KALETRA is indicated for the treatment of HIV infection in combination with other antiretroviral agents in patients 6 months of age or older. KALETRA does not cure HIV infection or AIDS and does not reduce the risk of passing of HIV to others.

#### Safety Information

KALETRA should not be taken if you have had an allergic reaction to KALETRA or any of its ingredients.

KALETRA must not be taken with certain drugs due to the potential for serious and/or life-threatening side effects. Discuss all medicines, including those without a prescription and herbal preparations, you are taking or plan to take with your doctor or pharmacist.

Pancreatitis and liver problems, which may cause death, have been

reported in patients receiving KALETRA. Tell your doctor if you have or have had liver disease such as hepatitis. Your doctor may want to monitor your liver function. In patients taking protease inhibitors, increased bleeding (in patients with hemophilia) and diabetes/high blood sugar have occurred. Changes in body fat have been seen in some patients receiving antiretroviral therapy. Some patients receiving KALETRA have had large increases in triglycerides and cholesterol.

The most commonly reported side effects of moderate or severe intensity are: abnormal bowel movements, diarrhea, feeling weak or tired, headache, and nausea. Children most often reported diarrhea, rash, taste aversion, and vomiting.

KALETRA oral solution contains alcohol.

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May 2002

Printed in USA

Please see adjacent page for Patient Information.



## KALETRA™ (lopinavir/ritonavir) capsules (lopinavir/ritonavir) oral solution

**ALERT: Find out about medicines that should NOT be taken with KALETRA.** Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH KALETRA."

### Patient Information

## KALETRA™ (kuh-LEE-tra)

Generic Name: lopinavir/ritonavir  
(lop-IN-uh-veer/rit-ON-uh-veer)

Read this leaflet carefully before you start taking KALETRA. Also, read it each time you get your KALETRA prescription refilled, in case something has changed. This information does not take the place of talking with your doctor when you start this medicine and at check ups. Ask your doctor if you have any questions about KALETRA.

#### What is KALETRA and how does it work?

KALETRA is a combination of two medicines. They are lopinavir and ritonavir. KALETRA is a type of medicine called an HIV (human immunodeficiency virus) protease (PRO-tee-ase) inhibitor. KALETRA is always used in combination with other anti-HIV medicines to treat people with human immunodeficiency virus (HIV) infection. KALETRA is for adults and for children age 6 months and older.

HIV infection destroys CD4 (T) cells, which are important to the immune system. After a large number of T cells are destroyed, acquired immune deficiency syndrome (AIDS) develops.

KALETRA blocks HIV protease, a chemical which is needed for HIV to multiply. KALETRA reduces the amount of HIV in your blood and increases the number of T cells. Reducing the amount of HIV in the blood reduces the chance of death or infections that happen when your immune system is weak (opportunistic infections).

#### Does KALETRA cure HIV or AIDS?

KALETRA does not cure HIV infection or AIDS. The long-term effects of KALETRA are not known at this time. People taking KALETRA may still get opportunistic infections or other conditions that happen with HIV infection. Some of these conditions are pneumonia, herpes virus infections, and *Mycobacterium avium* complex (MAC) infections.

#### Does KALETRA reduce the risk of passing HIV to others?

KALETRA does not reduce the risk of passing HIV to others through sexual contact or blood contamination. Continue to practice safe sex and do not use or share dirty needles.

#### How should I take KALETRA?

- You should stay under a doctor's care when taking KALETRA. Do not change your treatment or stop treatment without first talking with your doctor.
- You must take KALETRA every day exactly as your doctor prescribed it. The dose of KALETRA may be different for you than for other patients. Follow the directions from your doctor, exactly as written on the label.
- Dosing in adults (including children 12 years of age and older): The usual dose for adults is 3 capsules (400/100 mg) or 5.0 mL of the oral solution twice a day (morning and night), in combination with other anti-HIV medicines.
- Dosing in children from 6 months to 12 years of age: Children from 6 months to 12 years of age can also take KALETRA. The child's doctor will decide the right dose based on the child's weight.
- Take KALETRA with food to help it work better.
- Do not change your dose or stop taking KALETRA without first talking with your doctor.
- When your KALETRA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to KALETRA and become harder to treat.
- Be sure to set up a schedule and follow it carefully.
- Only take medicine that has been prescribed specifically for you. Do not give KALETRA to others or take medicine prescribed for someone else.

#### What should I do if I miss a dose of KALETRA?

It is important that you do not miss any doses. If you miss a dose of KALETRA, take it as soon as possible and then take your next scheduled dose at its regular time. If it is almost time for your next dose, do not take the missed dose. Wait and take the next dose at the regular time. Do not double the next dose.

#### What happens if I take too much KALETRA?

If you suspect that you took more than the prescribed dose of this medicine, contact your local poison control center or emergency room immediately.

As with all prescription medicines, KALETRA should be kept out of the reach of young children. KALETRA liquid contains a large amount of alcohol. If a toddler or young child accidentally drinks more than the recommended dose of KALETRA, it could make him/her sick from too much alcohol. Contact your

local poison control center or emergency room immediately if this happens.

#### Who should not take KALETRA?

Together with your doctor, you need to decide whether KALETRA is right for you.

- Do not take KALETRA if you are taking certain medicines. These could cause serious side effects that could cause death. Before you take KALETRA, you must tell your doctor about all the medicines you are taking or are planning to take. These include other prescription and non-prescription medicines and herbal supplements.

For more information about medicines you should not take with KALETRA, please read the section titled "MEDICINES YOU SHOULD NOT TAKE WITH KALETRA."

- Do not take KALETRA if you have an allergy to KALETRA or any of its ingredients, including ritonavir or lopinavir.

#### Can I take KALETRA with other medications?\*

KALETRA may interact with other medicines, including those you take without a prescription. You must tell your doctor about all the medicines you are taking or planning to take before you take KALETRA.

#### MEDICINES YOU SHOULD NOT TAKE WITH KALETRA:

- Do not take the following medicines with KALETRA because they can cause serious problems or death if taken with KALETRA.

- Dihydroergotamine, ergonovine, ergotamine and methylethergonovine such as Cafergot®, Migranal®, D.H.E. 45®, Ergotrate Maleate, Methergine, and others
- Halcion® (triazolam)
- Hismanal® (astemizole)
- Orap® (pimozide)
- Propulsid® (cisapride)
- Rhythmol® (propafenone)
- Seldane® (terfenadine)
- Tambocor™ (flecainide)
- Versed® (midazolam)

- Do not take KALETRA with rifampin, also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®. Rifampin may lower the amount of KALETRA in your blood and make it less effective.

- Do not take KALETRA with St. John's wort (hypericum perforatum), an herbal product sold as a dietary supplement, or products containing St. John's wort. Talk with your doctor if you are taking or planning to take St. John's wort. Taking St. John's wort may decrease KALETRA levels and lead to increased viral load and possible resistance to KALETRA or cross-resistance to other anti-HIV medicines.

- Do not take KALETRA with the cholesterol-lowering medicines Mevacor® (lovastatin) or Zocor® (simvastatin) because of possible serious reactions. There is also an increased risk of drug interactions between KALETRA and Lipitor® (atorvastatin); talk to your doctor before you take any of these cholesterol-reducing medicines with KALETRA.

#### Medicines that require dosage adjustments:

It is possible that your doctor may need to increase or decrease the dose of other medicines when you are also taking KALETRA. Remember to tell your doctor all medicines you are taking or plan to take.

Before you take Viagra® (sildenafil) with KALETRA, talk to your doctor about problems these two medicines can cause when taken together. You may get increased side effects of VIAGRA, such as low blood pressure, vision changes, and penis erection lasting more than 4 hours. If an erection lasts longer than 4 hours, get medical help right away to avoid permanent damage to your penis. Your doctor can explain these symptoms to you.

- If you are taking oral contraceptives ("the pill") to prevent pregnancy, you should use an additional or different type of contraception since KALETRA may reduce the effectiveness of oral contraceptives.
- Efavirenz (Sustiva™) or nevirapine (Viramune®) may lower the amount of KALETRA in your blood. Your doctor may increase your dose of KALETRA if you are also taking efavirenz or nevirapine.
- If you are taking Mycobutin® (rifabutin), your doctor will lower the dose of Mycobutin.

- A change in therapy should be considered if you are taking KALETRA with: Phenobarbital, Phenytoin (Dilantin® and others), Carbamazepine (Tegretol® and others). These medicines may lower the amount of KALETRA in your blood and make it less effective.

#### Other Special Considerations:

KALETRA oral solution contains alcohol. Talk with your doctor if you are taking or planning to take metronidazole or disulfiram. Severe nausea and vomiting can occur.

- If you are taking both didanosine (Videx®) and KALETRA: Didanosine (Videx®) should be taken one hour before or two hours after KALETRA.

#### What are the possible side effects of KALETRA?

- This list of side effects is not complete. If you have questions about side effects, ask your doctor, nurse, or pharmacist. You should report any new

or continuing symptoms to your doctor right away. Your doctor may be able to help you manage these side effects.

- The most commonly reported side effects of moderate severity that are thought to be drug related are: abnormal stools (bowel movements), diarrhea, feeling weak/tired, headache, and nausea. Children taking KALETRA may sometimes get a skin rash.

- Blood tests in patients taking KALETRA may show possible liver problems. People with liver disease such as Hepatitis B and Hepatitis C who take KALETRA may have worsening liver disease. Liver problems including death have occurred in patients taking KALETRA. In studies, it is unclear if KALETRA caused these liver problems because some patients had other illnesses or were taking other medicines.

- Some patients taking KALETRA can develop serious problems with their pancreas (pancreatitis), which may cause death. You have a higher chance of having pancreatitis if you have had it before. Tell your doctor if you have nausea, vomiting, or abdominal pain. These may be signs of pancreatitis.

- Some patients have large increases in triglycerides and cholesterol. The long-term chance of getting complications such as heart attacks or stroke due to increases in triglycerides and cholesterol caused by protease inhibitors is not known at this time.

- Diabetes and high blood sugar (hyperglycemia) occur in patients taking protease inhibitors such as KALETRA. Some patients had diabetes before starting protease inhibitors, others did not. Some patients need changes in their diabetes medicine. Others needed new diabetes medicine.

- Changes in body fat have been seen in some patients taking antiretroviral therapy. These changes may include increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the legs, arms and face may also happen. The cause and long term health effects of these conditions are not known at this time.

- Some patients with hemophilia have increased bleeding with protease inhibitors.

- There have been other side effects in patients taking KALETRA. However, these side effects may have been due to other medicines that patients were taking or to the illness itself. Some of these side effects can be serious.

#### What should I tell my doctor before taking KALETRA?

- If you are pregnant or planning to become pregnant: The effects of KALETRA on pregnant women or their unborn babies are not known.
- If you are breast-feeding: Do not breast-feed if you are taking KALETRA. You should not breast-feed if you have HIV. If you are a woman who has or will have a baby, talk with your doctor about the best way to feed your baby. You should be aware that if your baby does not already have HIV, there is a chance that HIV can be transmitted through breast-feeding.
- If you have liver problems: If you have liver problems or are infected with Hepatitis B or Hepatitis C, you should tell your doctor before taking KALETRA.
- If you have diabetes: Some people taking protease inhibitors develop new or more serious diabetes or high blood sugar. Tell your doctor if you have diabetes or an increase in thirst or frequent urination.
- If you have hemophilia: Patients taking KALETRA may have increased bleeding.

#### How do I store KALETRA?

- Keep KALETRA and all other medicines out of the reach of children.
- Refrigerated KALETRA capsules and oral solution remain stable until the expiration date printed on the label. If stored at room temperature up to 77°F (25°C), KALETRA capsules and oral solution should be used within 2 months.
- Avoid exposure to excessive heat.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

#### General advice about prescription medicines:

Talk to your doctor or other health care provider if you have any questions about this medicine or your condition. Medicines are sometimes prescribed for purposes other than those listed in a Patient Information Leaflet. If you have any concerns about this medicine, ask your doctor. Your doctor or pharmacist can give you information about this medicine that was written for health care professionals. Do not use this medicine for a condition for which it was not prescribed. Do not share this medicine with other people.

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Ref.: 03-5177-R6

Revised: January, 2002

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## COMMUNITY NEWS

## Halloween

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African American men. The victim required 22 stitches for his injuries, and was treated for three small stab wounds to his back.

There were also many incapacitated drunks: 10:40 p.m., confiscated ax from woman; 11:20, chain saw in the middle of 18th and Castro; 11:20, stabbing at smokehouse (woman's face slashed). At 12:15 a.m., the police declared an emergency ban on further liquor sales.

"I think they came because they can drink in the streets," said Deputy Police Chief Greg Suhr who's Field Operations Bureau is ultimately responsible for the event. Suhr said that liquor was responsible for most of the trouble at this year's Halloween.

"This should be a non-alcoholic event. We just shouldn't let anybody drink in the street," Suhr said.

Many merchants in the area sold beer out the front windows of shops and restaurants. About the liquor sales, Warner said, "It's a money-maker. When you're in business, se-

curity's not your bottom line."

Even in the wake of this year's violence, Merchants of Upper Market and Castro President Patrick Batt said, "Philosophically, I'm opposed to zero tolerance [on alcohol]."

Police Commander Robert Puts, who was directly in charge of the cops this Halloween, also blamed the booze for the violence, and said that next year he'd like to see something for people to do.

"Maybe we could make it an event," he said. "That way we could enforce the laws a lot more. Maybe Bill Graham Presents could help. Or the SFLNC [San Francisco Late Night Coalition] could organize it."

The notion of entertainment is not new. The Sisters of Perpetual Indulgence ran stages at Halloween from 1990-1994 with costume contests and dancing. This year the Late Night Coalition proposed a similar arrangement, with three stages along Market Street to draw the crowd away from the crush on Castro, but, according to the group, Batt opposed them and the idea died.

"Patrick Batt shot us down," said Terrance Alan of the Late

Night Coalition.

"Rewarding these people with entertainment is ludicrous," Batt said. Batt called the crowd "straight 'bridge and tunnel'" and then, after last Thursday's debacle said, "Cancel it, my attitude has not changed."

"Of course, you can't cancel it - that would be like trying to cancel Christmas," said Teddy Witherington, executive director of San Francisco's Pride celebration. "A large number of people are going to come, no matter what you do."

Witherington, whose group produces the largest public event in San Francisco, the annual two-day festival and Pride Parade in June, said that San Francisco needs to learn from other similar situations. "The more you try and prevent people gathering, the more unrest you encourage."

"And rule one of large event management is: you don't want all the people moving at once," Witherington added. "You want to keep them relatively static. The biggest problems at events come when the bulk of the people are moving. It makes sense to have something that will grab their attention."

Some entertainment would be good. That's a number one large event safety rule."

Instead, at San Francisco's Halloween the crowd was left to push its way toward the corner of Castro and Market, only to discover that there was only one thing there: more crowds.

"One of these years, something even worse is going to happen. What I'm talking about is a crowd surge with multiple injuries and fatalities," said Witherington.

Supervisor Mark Leno, in

whose district the Castro lies, said that, in the wake of the mayhem this Halloween, "We need to revisit the entirety of the event."

"I don't think it should be just the responsibility of the merchants or neighbors. It's a citywide event. The city government should take the lead. I don't know why it's taken us so many years to realize it," he said. "There are a lot of talented people in the community who can help produce this. The city has tried to save a penny in past years - now we have to face up to it." ▼

## The Urban Men's Health Study

Five years ago, nearly 3000 gay and bisexual men in San Francisco, Los Angeles, Chicago and New York were part of a ground-breaking national health telephone survey.

Three years ago, these men participated in a phone survey on tobacco use, a health problem that especially impacts the LGBT community.

In coming months, you may be phoned and asked to participate in another survey, focusing on what gay & bisexual men are thinking and doing about various health-related issues.

Your responses will provide local and national health organizations with important information necessary for addressing the health needs of gay and bisexual men throughout the country.

Conducted by: Center for AIDS Prevention Studies  
University of California, San Francisco

CONTINUE TO TELL THE STORY...

## Man killed

◀ page 1

about whether to file charges against the driver will be made once the investigation is complete.

Rinauro is survived by an older brother and sister. He was originally from San Jose and lived with Crow in Pacific Heights.

Rinauro's sister, Debbie Reno, told the B.A.R. that she will always be grateful for the last conversation she had with him just hours before the accident. Although she

and Rinauro lived within a couple of miles of each other, she said they didn't keep in as close touch as she would have liked.

"I was just so lucky to have that conversation with him," Reno told the B.A.R. "I loved him very much. I just didn't see him as much as I wanted to."

Reno said she was also very grateful because she last saw her brother at a family dinner that he organized about a month ago.

"He was just so happy," she said.

Reno explained that her broth-

er met Crow about a year ago and was very happy in the relationship.

Rinauro retired on disability from Blue Shield of California three or four years ago, according to Crow. He had been an information technology manager. Rinauro went on disability after suffering from AIDS-related illnesses but was in good health over the past year after going on a "medication vacation," Reno said.

Rinauro was volunteer for Project Inform and worked to pro-

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## HIV Meds Not Working??

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# Gay parents and their kids invited to education forum

by Matthew S. Bajko

Navigating through the educational system can be a daunting task for LGBT parents and their kids, especially when confronted with homophobic policies and educators.

To help gay families cope with finding public, private, or parochial schools that are welcoming of queer families—and to help their children deal with gay taunts in the classroom—a coalition of local educators and queer family advocates is hosting a special symposium this month to deal with these topics.

A school selection panel is being organized by Our Family Coalition and Children of Lesbians and Gays Everywhere.

The panel will feature Steve Good, principal of Creative Arts Charter School; Dean Pherson, associate dean at University of San Francisco's School of Education; Vera Obermeyer, author of *Finding a School in San Francisco*; Robert Sherman, executive director of the Bureau of Jewish Education in San Francisco; Peter Thorp, Gateway High principal; and Susan Vogel, author of *Private High Schools in the Bay Area*.

While parents talk about find-

ing the right educational environment, children in fifth through eighth grades can attend a workshop on homophobia in the classroom. The session will talk about coming out, teasing, responses from teachers, and older students offering tips and tactics.

For younger children, free child care services will be available with advance registration. Call (415) 865-5632 to assure a space.

The education symposium will take place from 7 to 8:30 p.m. Tuesday, November 12 at the LGBT Community Center, 1800 Market Street. For more information about the event or to register, call (415) 681-1960. ▼

## Lesbian Notions

◀ page 10

celebration in that conservative town, attended by about 200 people. These activities are an appealing, hands-on kind of gay activism. After all, numerous polls suggest that straight Americans who get to know gays and lesbians and see us as "just folks" tend to become more supportive of our rights.

But White and Nixon's in-your-face techniques also have an air of evangelism. White told one reporter that he and Nixon are "missionaries to the front line of the fundamentalists." The word "missionary" is an unfortunate choice for someone who follows the teachings of Gandhi—it immediately conjures up all those earnest white people who tried to "civilize" the "natives" of Asia and Africa by converting them to Christianity and steering them into traditional Christian marriages.

As part of the mission, White,

Nixon, and other members of Soulforce have been "taking the truth" door to door in Lynchburg, offering townspeople a 24-page leaflet written by White, which guides readers through biblical passages on homosexuality and challenges the anti-gay interpretation of each one. The intent is to give Lynchburgers an alternative to Falwell's "toxic teaching" (to use White's phrase) about gay people. The knocking-on-doors tactic is actually borrowed from Falwell—he built his congregation by going from house to house handing out literature—and from other evangelical religions.

Not surprisingly, Soulforce has met polite but firm resistance from Falwell and the many other conservative Christians in town who feel they're being patronized and their religious beliefs disrespected—and in a way, they're right. Whether you agree with them or not, Falwell and company are committed to following a strict interpretation of the Bible

that runs directly counter to White's belief that "sexual orientation [is] another of God's gifts."

Imagine if the situation had been reversed and Falwell and some followers had moved to Laguna Beach, the very gay California town where White and Nixon lived before September, with the purpose of getting White to acknowledge homosexuality as a sin. Many gays and lesbians would view it as stalking—not an attempt at dialogue.

But let's say Soulforce manages to succeed in its Lynchburg campaign, that Falwell has an epiphany and realizes White and Nixon aren't very different from him after all. What about the many gays and lesbians who aren't white, devoutly religious Christian men in committed, monogamous relationships? Soulforce's goal, then, is pretty limited and fueled by an overzealous evangelism that seems out of place in a movement that's supposed to be about personal freedom. ▼

## InterPride

◀ page 14

San Francisco, that gives people permission to be individuals.

"The movement is a contradiction in terms because it is about respecting the rights of individuals," he said. "There is no one way of being gay, and no gay community in that respect, which is what makes your work so difficult."

Finally, Maupin summarized, the many facets of the LGBT community often debate whether Pride Parades are headed in the

right direction, considering their widespread corporate sponsorship and inclusion of contingents that may be less sexually explicit than they were 30 years ago.

"I try to bring it back down to that 13-year-old boy who saw the word 'homosexual' in the newspaper and had his life changed," he said. "I refuse to be one of those grumpy old men who say, 'Pride was more fun in my day.' It's more fun now, because the world has changed."

Following Maupin, San Francisco Pride Executive Director Teddy Witherington presented the

conference host committee, which included a pair of designated "kink associates" to direct visitors to all the sex-related activities the city had to offer.

After some conference announcements, Brown took to the stage, giving a stirring speech about discrimination and fondly describing how he is known as the mayor of the city with "that parade."


It was at a U.S. Conference of Mayors gathering in San Francisco, noted Brown, that marked a defining moment in his career. He was riding an elevator when a gorgeous woman entered and asked him how to get to the Castro.

Brown, certain he had seen the woman before, spent most of the elevator ride trying to place her. Finally, after giving her directions, it dawned on him.

"Mister mayor?" Brown said to the woman beside him, who nodded in acknowledgment.

Addressing how America remains divided along prejudicial lines, Brown spoke about how the racial profiling of the Washington, D.C. area sniper probably led to several preventable deaths. For weeks, noted Brown, authorities had information about the car driven by the now-apprehended sniper suspect. But because they were so convinced of the killer's race, they disregarded those leads and chose instead to focus on the sighting of a white man in a white van.

"Discrimination is just as intense as it was 30 years ago," Brown told the crowd, "it's just a bit more sophisticated." ▼



**BOUND AND GAGGED**

**Politics muzzles AIDS prevention.**

**Wed. Nov 13, 7-9PM**  
**LGBT Center**  
**1800 Market St.**

**Panelists:**  
Buzz Bense, Eros  
Steven Tierney, SFDPH  
Steve Morin, CAPS  
David Evans, Stop AIDS Proj.  
Brian Byrnes, SFAP  
Marcel Miranda  
Frank Strona

The recent "audit" of the Stop AIDS Project has sent a clear message to AIDS service organizations that do prevention education: Explicit is out. We're watching you. Watch your step. Don't be "obscene." Don't "promote sexual activity."

What will the cost of this intimidation be? How can we take care of each other? Learn more about the politics and consequences to our community of de-sexing safe sex.

**Sponsored by Eros and the Harvey Milk Institute**



**Because where I go  
from here is up to me.**

**Think Ahead.  
Plan Your Future With VIRACEPT®.**

**Because it's strong and effective.** Keep your viral load down with the #1 prescribed HIV medication of its kind.\* VIRACEPT works with you to keep your life on track.

**Because it's easy to live with.** VIRACEPT's easy dosing schedule and manageable side effects have been helping all kinds of people continue to lead their lives on their own terms.

**Because it saves future options.** When choosing a treatment plan, it's important to consider what options you will have in the future. Studies show taking VIRACEPT early on leaves you with choices in treatment for later. Ask your doctor about your future with VIRACEPT.

**VIRACEPT®**  
nelfinavir mesylate  
tablets and oral powder

VIRACEPT is indicated in combination with other antiretroviral agents for the treatment of HIV infection. The most common side effect of VIRACEPT is diarrhea, which can usually be controlled with over-the-counter treatments. Some prescription and non-prescription drugs and supplements should not be taken with VIRACEPT, so talk to your doctor first. For some people, protease inhibitors have been associated with the onset or worsening of diabetes mellitus and hyperglycemia, changes in body fat, and increased bleeding in hemophiliacs. **HIV drugs do not cure HIV infection or prevent you from spreading the virus.**

Refer to the important information on the next page. For more information, call toll free 1-888-VIRACEPT or visit [www.viracept.com](http://www.viracept.com).

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Pharmaceuticals, Inc.  
A Pfizer Company





## VIRACEPT® (nelfinavir mesylate)

Tablets and Oral Powder

Information for Patients

About VIRACEPT® (VI-ra-cept)

Generic Name: nelfinavir (nel-FIN-na-veer) mesylate

For the Treatment of Human

Immunodeficiency Virus (HIV) Infection

Please read this information carefully before taking VIRACEPT. Also, please read this leaflet each time you renew the prescription, just in case anything has changed. This is a summary and not a replacement for a careful discussion with your doctor. You and your doctor should discuss VIRACEPT when you start taking this medication and at regular checkups. You should remain under a doctor's care when taking VIRACEPT and should not change or stop treatment without first talking with your doctor.

**Alert: Find out about medicines that should NOT be taken with VIRACEPT.** Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH VIRACEPT."

### WHAT IS VIRACEPT AND HOW DOES IT WORK?

VIRACEPT is used in combination with other antiretroviral drugs in the treatment of people with human immunodeficiency virus (HIV) infection. Infection with HIV leads to the destruction of CD4 T cells, which are important to the immune system. After a large number of CD4 cells have been destroyed, the infected person develops acquired immune deficiency syndrome (AIDS).

VIRACEPT works by blocking HIV protease (a protein-cutting enzyme), which is required for HIV to multiply. VIRACEPT has been shown to significantly reduce the amount of HIV in the blood. Although VIRACEPT is not a cure for HIV or AIDS, VIRACEPT can help reduce your risk for death and illness associated with HIV. Patients who took VIRACEPT also had significant increases in the number of CD4 cell count.

**VIRACEPT should be taken together with other antiretroviral drugs** such as Retrovir® (zidovudine, AZT), Efavir® (lamivudine, 3TC), or Zertiv® (stavudine, d4T). Taking VIRACEPT in combination with other antiretroviral drugs reduces the amount of HIV in the body (viral load) and raises CD4 counts.

VIRACEPT may be taken by adults, adolescents, and children 2 years of age or older. Studies in infants younger than 2 years of age are now taking place.

### DOES VIRACEPT CURE HIV OR AIDS?

VIRACEPT is not a cure for HIV infection or AIDS. People taking VIRACEPT may still develop opportunistic infections or other conditions associated with HIV infection. Some of these conditions are pneumonia, herpes virus infections, *Mycobacterium avium* complex (MAC) infections, and Kaposi's sarcoma.

There is no proof that VIRACEPT can reduce the risk of transmitting HIV to others through sexual contact or blood contamination.

### WHO SHOULD OR SHOULD NOT TAKE VIRACEPT?

Together with your doctor, you need to decide whether VIRACEPT is appropriate for you. In making your decision, the following should be considered:

**Allergies:** If you have had a serious allergic reaction to VIRACEPT, you must not take VIRACEPT. You should also inform your doctor, nurse, or pharmacist of any known allergies to substances such as other medicines, foods, preservatives, or dyes.

**If you are pregnant:** The effects of VIRACEPT on pregnant women or their unborn babies are not known. If you are pregnant or plan to become pregnant, you should tell your doctor before taking VIRACEPT.

**If you are breast-feeding:** You should discuss with your doctor the best way to feed your baby. You should be aware that if your baby does not already have HIV, there is a chance that it can be transmitted through breast-feeding. **Women should not breast-feed if they have HIV.**

**Children:** VIRACEPT is available for the treatment of children 2 through 13 years of age with HIV. There is a powder form of VIRACEPT that can be mixed with milk, baby formula, or foods like pudding. Instructions on how to take VIRACEPT powder can be found in a later section that discusses how VIRACEPT Oral Powder should be prepared.

**If you have liver disease:** VIRACEPT has not been studied in people with liver disease. If you have liver disease, you should tell your doctor before taking VIRACEPT.

**Other medical problems:** Certain medical problems may affect the use of VIRACEPT. Some people taking protease inhibitors have developed new or more serious diabetes or high blood sugar. Some people with hemophilia have had increased bleeding. It is not known whether the protease inhibitors caused these problems. Be sure to tell your doctor if you have hemophilia types A and B, diabetes mellitus, or an increase in thirst and/or frequent urination.

Changes in body fat have been seen in some patients taking protease inhibitors. These changes may include increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the face, legs and arms may also happen. The cause and long-term health effects of these conditions are not known at this time.

### CAN VIRACEPT BE TAKEN WITH OTHER MEDICATIONS?

VIRACEPT may interact with other drugs, including those you take without a prescription. You must discuss with your doctor any drugs that you are taking or are planning to take before you take VIRACEPT.

#### Medicines you should not take with VIRACEPT:

Propulsid® (cisapride, for heartburn)

Cordarone® (amiodarone, for irregular heartbeat)

Quinidine (for irregular heartbeat), also known as Quinaglute®, Cardioquin®, Quindex®, and others

Ergot derivatives (Cafergot® and others, for migraine headache)

Halcion® (triazolam)

Versed® (midazolam)

Mevacor® (lovastatin, for cholesterol lowering)

Zocor® (simvastatin, for cholesterol lowering)

Taking the above drugs with VIRACEPT may cause serious and/or life-threatening adverse events.

Rifampin® (for tuberculosis), also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®  
This drug reduces blood levels of VIRACEPT.

**Dose reduction required if you take VIRACEPT with:** Mycobutin® (rifabutin, for MAC); you will need to take a lower dose of Mycobutin.

**A change of therapy should be considered if you are taking VIRACEPT with:**

Phenobarbital

Phenytoin (Dilantin® and others)

Carbamazepine (Tegreto® and others)

These agents may reduce the amount of VIRACEPT in your blood and make it less effective.

Oral contraceptives ("the pill")

If you are taking the pill to prevent pregnancy, you should use a different type of contraception since VIRACEPT may reduce the effectiveness of oral contraceptives.

#### Special considerations

Before you take Viagra® (sildenafil) with VIRACEPT, talk to your doctor about possible drug interactions and side effects. If you take Viagra and VIRACEPT together, you may be at increased risk of side effects of Viagra such as low blood pressure, visual changes, and penile erection lasting more than 4 hours. If an erection lasts longer than 4 hours, you should seek immediate medical assistance to avoid permanent damage to your penis. Your doctor can explain these symptoms to you.

It is not recommended to take VIRACEPT with the cholesterol-lowering drugs Mevacor® (lovastatin) or Zocor® (simvastatin) because of possible drug interactions. There is also an increased risk of drug interactions between VIRACEPT and Lipitor® (atorvastatin) and Baycol® (cerivastatin); talk to your doctor before you take either of these cholesterol reducing drugs with VIRACEPT.

Taking St. John's wort (hypericum perforatum), an herbal product sold as a dietary supplement, or products containing St. John's wort with VIRACEPT is not recommended. Talk with your doctor if you are taking or are planning to take St. John's wort. Taking St. John's wort may decrease VIRACEPT levels and lead to increased viral load and possible resistance to VIRACEPT or cross resistance to other antiretroviral drugs.

### HOW SHOULD VIRACEPT BE TAKEN WITH OTHER ANTI-HIV DRUGS?

Taking VIRACEPT together with other anti-HIV drugs increases their ability to fight the virus. It also reduces the opportunity for resistant viruses to grow. Based on your history of taking other anti-HIV medicine, your doctor will direct you on how to take VIRACEPT and other anti-HIV medicines. These drugs should be taken in a certain order or at specific times. This will depend on how many times a day each medicine should be taken. It will also depend on whether it should be taken with or without food.

**Nucleoside analogues:** No drug interaction problems were seen when VIRACEPT was given with:

Retrovir (zidovudine, AZT)

Epivir (lamivudine, 3TC)

Zerit (stavudine, d4T)

Videx® (didanosine, ddl)

**If you are taking both Videx (ddl) and VIRACEPT:**

Videx should be taken without food, on an empty stomach. Therefore, you should take VIRACEPT with food one hour after or more than two hours before you take Videx.

#### Nonnucleoside reverse transcriptase inhibitors (NNRTIs):

When VIRACEPT is taken together with:

Viramune® (nevirapine)

The amount of VIRACEPT in your blood is unchanged. A dose adjustment is not needed when VIRACEPT is used with Viramune.

Sustiva™ (efavirenz)

The amount of VIRACEPT in your blood may be increased. A dose adjustment is not needed when VIRACEPT is used with Sustiva.

Other NNRTIs

VIRACEPT has not been studied with other NNRTIs.

#### Other protease inhibitors:

When VIRACEPT is taken together with:

Crixivan® (indinavir)

The amount of both drugs in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

Norvir™ (ritonavir)

The amount of VIRACEPT in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

Invirase® (saquinavir)

The amount of saquinavir in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

### WHAT ARE THE SIDE EFFECTS OF VIRACEPT?

Like all medicines, VIRACEPT can cause side effects. Most of the side effects experienced with VIRACEPT have been mild to moderate. Diarrhea is the most common side effect in people taking VIRACEPT, and most adult patients had at least mild diarrhea at some point during treatment. In clinical studies, about 15-20% of patients receiving VIRACEPT 750 mg (three tablets) three times daily or 1250 mg (five tablets) two times daily had four or more loose stools a day. In most cases, diarrhea can be controlled using antidiarrheal medicines, such as Imodium® A-D (loperamide) and others, which are available without a prescription.

Other side effects that occurred in 2% or more of patients receiving VIRACEPT include nausea, gas and rash.

There were other side effects noted in clinical studies that occurred in less than 2% of patients receiving VIRACEPT. However, these side effects may have been due to other drugs that patients were taking or to the illness itself. Except for diarrhea, there were not many differences in side effects in patients who took VIRACEPT along with other drugs compared with those who took only the other drugs. For a complete list of side effects,

ask your doctor, nurse, or pharmacist.

### HOW SHOULD I TAKE VIRACEPT?

VIRACEPT is available only with your doctor's prescription. Your doctor may prescribe the light blue VIRACEPT Tablets either as 1250 mg (five tablets) taken two times a day or as 750 mg (three tablets) taken three times a day. VIRACEPT should always be taken with a meal or a light snack. VIRACEPT tablets are film-coated to help make the tablets easier to swallow.

**Take VIRACEPT exactly as directed by your doctor.** Do not increase or decrease any dose or the number of doses per day. Also, take this medicine for the exact period of time that your doctor has instructed. **Do not stop taking VIRACEPT without first consulting with your doctor, even if you are feeling better.**

Only take medicine that has been prescribed specifically for you. Do not give VIRACEPT to others or take medicine prescribed for someone else.

The dosing of VIRACEPT may be different for you than for other patients. **Follow the directions from your doctor, exactly as written on the label.** The amount of VIRACEPT in the blood should remain somewhat consistent over time. Missing doses will cause the concentration of VIRACEPT to decrease; therefore, **you should not miss any doses.** However, if you miss a dose, you should take the dose as soon as possible and then take your next scheduled dose and future doses as originally scheduled.

#### Dosing in adults (including children 14 years of age and older)

The recommended adult dose of VIRACEPT is 1250 mg (five tablets) taken two times a day or 750 mg (three tablets) taken three times a day. Each dose should be taken with a meal or light snack.

#### Dosing in children 2 to 13 years of age

The VIRACEPT dose in children depends on their weight. The recommended dose is 20 to 30 mg/kg (or 9 to 14 mg/pound) per dose, taken three times daily with a meal or light snack. This can be administered either in tablet form or, in children unable to take tablets, as VIRACEPT Oral Powder.

Dose instructions will be provided by the child's doctor. The dose will be given three times daily using the measuring scoop provided, a measuring teaspoon, or one or more tablets depending on the weight and age of the child. The amount of oral powder or tablets to be given to a child is described in the chart below.

Pediatric Dose to Be Administered Three Times Daily				
Body Weight Kg	Body Weight Lb	Number of Level Scoops*	Number of Level Teaspoons†	Number of Tablets
7 to <8.5	15.5 to <18.5	4	1	—
8.5 to <10.5	18.5 to <23	5	1 1/4	—
10.5 to <12	23 to <26.5	6	1 1/2	—
12 to <14	26.5 to <31	7	1 3/4	—
14 to <16	31 to <35	8	2	—
16 to <18	35 to <39.5	9	2 1/4	—
18 to <23	39.5 to <50.5	10	2 1/2	2
≥23	≥50.5	15	3 3/4	3

In measuring oral powder, the scoop or teaspoon should be level.

\* 1 level scoop contains 50 mg of VIRACEPT. Use only the scoop provided with your VIRACEPT bottle.

† 1 level teaspoon contains 200 mg of VIRACEPT. Note: A measuring teaspoon used for dispensing medication should be used for measuring VIRACEPT Oral Powder. Ask your pharmacist to make sure you have a medication dispensing teaspoon.

### How should VIRACEPT Oral Powder be prepared?

The oral powder may be mixed with a small amount of water, milk, formula, soy formula, soy milk, dietary supplements, or dairy foods such as pudding or ice cream. Once mixed, the entire amount must be taken to obtain the full dose.

**Do not mix the powder with any acidic food or juice, such as orange or grapefruit juice, apple juice, or apple sauce, because this may create a bitter taste.**

Once the powder is mixed, it may be stored at room temperature or refrigerated for up to 6 hours. Do not heat the mixed dose once it has been prepared.

Do not add water to bottles of oral powder.

VIRACEPT powder is supplied with a scoop for measuring. For help in determining the exact dose of powder for your child, please ask your doctor, nurse, or pharmacist.

VIRACEPT Oral Powder contains aspartame, a low-calorie sweetener, and therefore should not be taken by children with phenylketonuria (PKU).

### HOW SHOULD VIRACEPT BE STORED?

Keep VIRACEPT and all other medicines out of the reach of children. Keep bottle closed and store at room temperature (between 59°F and 86°F) away from sources of moisture such as a sink or other damp place. Heat and moisture may reduce the effectiveness of VIRACEPT.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

Discuss all questions about your health with your doctor. If you have questions about VIRACEPT or any other medication you are taking, ask your doctor, nurse, or pharmacist. You can also call 1.888.VIRACEPT (1.888.847.2237) toll free.

### Call 1.888.VIRACEPT

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Rev. 01/25/01



## OBITUARIES

## William T. Lehr



In the loving care and comfort of his brother Ben and sister-in-law Eva and their family and friends in Sacramento, Bill Lehr passed away Saturday, September 21st after a brief battle with cancer.

As was the case often in his life, Bill showed true grace and elegance in his last days with us. This is just one of the many, many wonderful things we will all remember about Bill, Billy, Uncle Billy(y), Mr. Bill... (however you knew him).

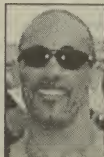
A native of San Francisco born in 1950, Bill grew up in Noe Valley and later spent his life in Marin, Houston and then back in SF. Recent cherished times were spent in Sacramento renewing his relationship with Bennie and Eva and their family.

Family members and guardian angels in Sacramento, the Bay Area, Palm Springs and Atlanta are all much better beings for having had Bill in their lives.

A gathering to remember, celebrate and honor Billy's life is planned in San Francisco on Sunday afternoon, November 10th. For further information contact Roy at 415-642-7200.

Good-bye Bill... Time to Begin the Beguine... in the pool... in the desert.

## Salvatore Rinauro



Salvatore Rinauro (aka Salvatore Reno), 44, died November 2, 2002 in San Francisco, from injuries sustained in a motorcycle/auto accident. He is survived by his partner, James Crow; a

brother, Chris Reno and sister-in-law Ruth of San Jose, a sister, Debbie Lynn Reno of San Francisco, as well as a nephew, Dean Reno and his wife Sheila, a niece, Michelle Palacios and her husband, Pepe. Sal was a Great Uncle to Amanda, Jessica, Courtney, Sam, Joseph and Sophia.

Sal was the youngest of four children to Sam and Florence Reno of San Jose. His brother, Frankie, died in an automobile accident before Sal was born. Sal graduated from Willow Glen High School with honors and attended various colleges in the Bay Area and worked for Blue Shield of California until 1995.

Sal was a volunteer at Project Inform's HIV help line. He was Mr. October 2001 in the SOMA Bare Chest Calendar and he donated his time helping fundraising events in his community. He was also a dedicated member of the Christmas Fairies caroling group. Sal was outgoing and gregarious and had many friends in San Francisco he often

called family.

Sal was happiest during the last year of his life, having found a true friend and partner in James. Sal was the kind of person whose compassion, friendship and smiling face was cherished everyday. Sal is now at peace with his beloved dogs Dauphine and Ginger playing at his side. A remembrance of Sal's life will be held Saturday, November 16th in San Francisco (call 474-7177 for details). In lieu of flowers, please send donations in Sal's name to PAWS or the San Francisco SPCA.

## Donald Casey Montwill

May 11, 1954 - October 25, 2002



Donald died peacefully on Friday, October 25 in the company of his partner, Tom Calvanese, of complications from AIDS dementia. He was born in Oceanside, Long Island and died at Maitri hospice in San Francisco. He was 48, and was preceded in death by his partner, Jimmy Manness, in 1988, and his mother, Muriel, earlier this year.

Donald graduated from SUNY, Buffalo, then moved to Atlanta, where he met Jimmy. The news of the 1979 White-night riots brought the two queer anarchists to San Francisco, where they

were instrumental in organizing many kick-ass demonstrations, including "Protest the Injustice," a city-wide work stoppage in response to the release of Dan White. Donald lived his life at the dynamic intersection of politics and theatre, managing the Valencia Rose, the famous queer cabaret that helped give birth to many great talents, among them Tom Ammiano, Marga Gomez, and Whoopi Goldberg.

Donald and Jimmy went to visit friends on Maui in 1984, and loved it so much, they decided to stay. There they met Tom; the three formed a family, and founded the Maui AIDS Foundation.

In 1989, after Jimmy's death, Donald and Tom moved to San Francisco to open a new queer performance space, Josie's Cabaret. The club was Donald's pride and joy, and he ran it until stricken with AIDS dementia in 1996. He used a keen sense of comic timing, and a brilliant political consciousness to create a critically acclaimed venue which, as he put it, "Gave permission to the wildness of creation." He was the recipient of a 1994 Cable Car Award and the 1995 Solo Mio Festival Award for his work at Josie's.

He faced a 6-1/2 year struggle with dementia at the end of his life with the same courage, love, dignity and sense of humor that he'd always exhibited.

He is survived by his partner, Tom Calvanese, his father, Casey, brother Jeff, sister Lynn Buckley, and niece and nephew Erin and Todd Montwill, and

will be missed by countless others who were touched by his wit, wisdom, charm, and outrageous sense of humor.

A party in celebration of Donald's life will be held at a later date. For details, email Tom at atomstf@earthlink.net or call 415-621-7712.

Please send donations in Donald's honor to Maitri at 401 Duboce Ave., San Francisco, CA 94117.

## OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization - and no poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

# Celebration for Eric Weinmann Saturday

by Cynthia Laird

A celebration of the life of Eric Carl Weinmann, the longtime manager of the Edge bar, will be held this Saturday, November 9 at the Edge, 4149 18th Street, beginning at 10 a.m. Mr. Weinmann died on September 18 of AIDS-related complications. He was 47.

Mr. Weinmann was born in San Francisco and graduated from high school in Sacramento. He graduated from California State University, Sacramento in 1980 with a bachelor's degree in music.

After college, Mr. Weinmann moved to New York City in 1981, where he worked as a waiter at Tavern on the Green. He furthered his education by studying computer programming and in the mid-1980s, started work as a computer programmer. With the collapse of the Soviet Union in 1988, his company assigned him to a project converting the ex-Soviet bloc countries' computers to compatibility with the West. He was based in London for two years while working on this project.

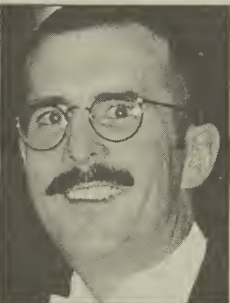
When he returned to the U.S. he relocated to San Francisco. The company closed its Bay Area offices and offered to transfer Mr. Weinmann to another office, but he decided that he wanted to stay in San Francisco, so he quit.

It was around this time that Mr. Weinmann met Don McMartin, who had just opened the Edge bar in the Castro. Impressed with Mr. Weinmann's intelligence and charm, McMartin asked if he would be interested in managing the bar.

"Eric said that he didn't have any experience in the bar business," McMartin recalled. "I replied that I didn't either, so we should get along just fine."

The men agreed that the bar should do more than just provide an income. They believed that the bar should be a place that both customers and employees could enjoy, and a place where everyone was welcome.

"You would be welcome in leather or in a dress, or even a leather dress," McMartin said.



Eric Carl Weinmann

With AIDS taking a devastating toll on the community, Mr. Weinmann felt that it was important to use the bar as a way to raise money for AIDS charities and keeping people focused on fighting the epidemic. In the 11 years that he managed the bar, Mr. Weinmann helped raise hundreds of thousands of dollars for various nonprofits.

In 1994 McMartin and Mr. Weinmann purchased the Wooden Horse bar on Polk Street. The Wooden Horse was a drag-friendly bar. McMartin recalled that drag was a new experience for Mr. Weinmann, but one he embraced.

"He found that the drag community was not only a lot of fun but like the leather community, full of wonderful people working hard to raise money and awareness for the AIDS crisis," McMartin said.

Mr. Weinmann became involved in the Court system of San

Francisco, enjoying the social aspect and admiring the members' dedication. He was honored by Emperor Fred Lewis when he appointed Mr. Weinmann his prince, giving him the status of being a permanent member of the Emperor's Council.

"Eric loved people, men and women, young and old, gay or straight, in leather or in drag, and they loved him," McMartin said.

McMartin noted that Mr. Weinmann was honored with many awards, commendations, and titles over the years.

"Eric fought a long battle with HIV and triumphed many times facing the odds, always returning to add more fun, fundraising, and friendship to those who knew him," said longtime friend Gary Virginia. "From his wild Elvis impersonations and zany props at the many events he produced - the monthly basket contests, Full Moon parties, etc. - to the competitive chess games he would undertake during 'sardine-packed' Happy Hours at the Edge, Eric was one of a kind."

In his spare time, Mr. Weinmann traveled extensively and was an accomplished piano player.

Mr. Weinmann is survived by his business partner and good friend, Don McMartin; sisters Carolee Enwald, of Reno and Barbara Weinmann of Sacramento; and a brother, Kurt Weinmann, of Sacramento.

In lieu of flowers, people are asked to make donations to the AIDS Emergency Fund, Family Link, the Positive Resource Center, or a charity of their choice. ▼

## Man killed

◀ page 17

mote the popular Bare Chest Calendar. He was featured as "Mr. October" in 2001. Proceeds from calendar sales are donated to the AIDS Emergency Fund.

Steve Baechtle, one of Rinauro's closest friends, told the B.A.R. that he best remembers Rinauro for his vibrant and outgoing personality. Baechtle, like others who knew Rinauro, also noted he was a very

conscientious motorcycle driver. Crow, 28, said Baechtle's impression of his partner's personality was universal.

A celebration of Rinauro's life is planned for Saturday, November 16, at the community garden space, 16th and Market streets, from noon-3 p.m. Reno said that in tribute to Rinauro's love of animals, donations in his memory can be made to the organizations Pets Are Wonderful Support or the San Francisco Society for the Prevention of Cruelty to Animals. ▼

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## Gay Games VI

◀ page 1

## A festive opening

One of the benefits of hosted housing for foreigners at Gay Games is the intimacy of meeting Sydney athletes as they prepared for the Opening Ceremonies. At the stylish apartment of Stuart Troy and his partner, Shane, located in a high-rise only blocks from Town Hall, a celebratory barbecue provided some social time for Troy's basketball team, the Spectres.

Team members ironed brand-new uniforms (red shirts with sleeveless tees underneath, emblazoned with stars from the Australian flag). They joked about the possible threat of some skilled Los Angeles opponents. It's the first Games for the team, and their pride in hosting the Games is mixed with giddy anticipation.

Team members vary in skill from experienced pick-up game guards with formidable rugby experience, to Richard, a Taiwanese native who flew in from his new home in Melbourne, and has a few years of recreational court time under his belt. Height wasn't considered an advantage as much as team coordination.

## It's a beautiful day

While most athletes were still enjoying their first day in Australia, many runners had already raced in the fun run, which traversed a park overlooking the famed Sydney Opera House.

Throughout the day, cafes all over town were filled more than usual with visitors. Galleries displayed Games-related artwork, and other venues included literary readings and spoken word performances.

By Saturday afternoon, thousands of athletes and cultural participants streamed into Moore Park's Aussie Stadium, which is surrounded by Fox Studios, a combination movie multiplex mini-mall and series of warehouses that house the large circuit parties coinciding with the Games.

Amid a dozen Team Thailand participants in modern uniforms, one of several volleyball players glimmered in the setting sun in an ornate traditional costume, and for the evening called himself "Sonja."

An unusual souvenir T-shirt from Gay Games I (once called the Gay Olympic Games) was worn by Kenneth Patterson, who's competed since Gay Games II, and is forming a new GLBT track team in the Bay Area. His medal goals include the 100-meter sprint and Long Jump.

"I think track and field has grown, become more organized, and run pretty smooth," said Patterson. "What I've seen from the track is that it's going to be a really good venue. I think the hosts know what to do, and got all the bugs out."

Patterson is enthused by the same-day results that'll be posted on the Sydney 2002 official Web site. "That'll help people back home to see what's up."

## A really good show

But while athletes and their personal bests are the purpose of the Games, on opening night, the show was the big event, masterminded by artistic director Ignatius Jones.

Backstage, dozens of dancers were being body-painted in various rainbow colors, and giant cut-out mechanical dragons and elephants were given last-minute adjustments.

Fans quickly filled the stadium, grabbing sodas, beers, and fish and chips before finding their seats. With a simple bit of pop music piped into the loudspeakers, the spectacle and pageantry began.

The side stage area revealed one singing talent after another, led first by a rousing rendition of the Australian National Anthem

by a children's choir, then the combined gay and lesbian choirs of the world.

The promise of a tribute to Aboriginal cultures proved spectacular, as dozens of painted dancers in loincloths and sarongs whirled across the grassy rugby field, making shapes and even spelling out "Welcome."

Australian talents puzzled foreigners with a bit of inside humor, including comedy duo Kath & Kim. Yet the diverse array of talents served to showcase the affable host country's nature as the perfect home for the sixth Games.

Combining rock show pyrotechnics with thematic relevance, "From Convicts to Sequins" showcased a dance, music, and projection homage to gay history, with chained dancers herded by tuggish cops, as Jimmy Somerville, long a favorite with his gay disco anthems, got the audience clapping with his classic hit, "Tell Me Why."

Queer defiance was embodied in the songs "This is My Life" and "I Am What I Am" sung by Judi Connelli, who was joined by a bevy of glamorous drag queens.

Gay liberation's riotous years set to Paul Capisi's rendition of David Bowie's "Suffragette City" was paired with projections of historic Australian protests (some of which led to the growth of Sydney's famous Mardi Gras).

For the Remembrance section, candles were lit throughout the stands, AIDS Quilt panels swirled solemnly by, and names and faces of those lost were seen, as Grammy-winning singer k.d. lang crooned to an enraptured audience, only to be treated to a rousing rendition of "Happy Birthday" by the choirs and fans.

The main act, of course, was the athletes and participants themselves, who had paraded through the stadium, led, as usual, by the contingent from San Francisco, the birthplace of the Games. Encouraged by cheering volunteers in each section, and Cheer San Francisco, throngs of white pom-poms were shaken to the beat as thousands of participants in a fantastic array of team uniform colors paraded swiftly by.

Team Cincinnati tossed stuffed toy pigs with wings. Boston's inflatable giant lobsters made their quadrennial showing. Orange teams from the Netherlands



SydneyAthleticCentre

Mike Moorefield of San Francisco Track and Field Team, second from right, joined a trio of Team Sydney runners who took the gold as a group in the men's 50-54 age group 4x200 meter relay race.

skipped and hopped in oversize wooden shoes, proving their creative sense of whimsy. Italy's outfits, always fashionable, included their red, white, and green flag's colors in the shape of the Sydney Opera House.

Small contingents from Pakistan and India marched together, making a bold political statement, as did the singular attendees from Iraq, the United Arab Emirates, and other nations where homosexuality is punishable by death.

The spectacle continued until midnight with dykes on bikes, more dances and some inspirational speeches by Federation of Gay Games and Sydney 2002 co-chairs Bev Lange and Peter Bailey.

The lengthiest yet most inspirational speech, especially to Games hosts, was eloquently given by Justice Michael Kirby of the Australian High Court.

Kirby had been falsely accused of sexual misconduct by right-wing politicians, an occasion which he used to come out. His highly publicized experience shook loose the bigotry of Aussie politics, and turned him into a popular favorite of Sydney's gay community. "When there is so much fear and danger, anger and destruction, this event represents an alternative vision," said Kirby. "Struggling for the soul of humanity, this is the compelling idea; acceptance, diversity, inclusiveness, participation, tolerance and joy. Ours is a world of love. We are here because whatever our sexuality, we know that the days of exclusion are numbered."

But few received a louder roar of cheers than the final entrance of Team Sydney. And somewhere amid the hundreds of red jerseys, the Spectres basketball team members were enjoying the empowering initial thrill of the first day of their first Gay Games.

## First victories

The best aspect of Gay Games VI is the convenience of having most venues within Sydney's city limits. There are exceptions, with all Olympic Park events more than a 20-minute train ride from downtown. Sydney University as well is a bit of a hike.

But with determination (and perhaps a dash of programming cruelty), one of the lengthiest

events — the triathlon — was also the farthest away, in Penrith, a good 40-minute train ride, with connections via bus or cab, forcing these athletes to duck out of the previous night's Opening Ceremonies a bit early.

Fortunately this makes for some new acquaintances along the way. With badges proudly worn, many visitors sidled up and chatted in trains throughout the day, comparing post-opening impressions and hopes for sports events yet to come.

Andrew VanRenn and his friend, tennis player Mark Thompson, were on their way to swimming events. They compared their civil rights achievements in their home of Johannesburg, South Africa with Tom, a sprightly youth from the suburbs just getting home from a night of fun.

VanRenn's swimming events will include 100- and 200-meter backstroke and breaststroke. He's finding things, "incredibly well-organized, from the Opening Ceremonies to today."

Sports groups in Johannesburg are rarely exclusively gay, VanRenn said, "because we mostly are in straight clubs. With our Constitution being so liberal, we're very accepted. I think because of that there's no need to create a specific gay team."

Yet he sees the goal of the Games as "necessary."

"To get together internationally like this really means a lot. For people who are struggling with gay rights in their own countries, to come and see this camaraderie is incredible. I think they'll probably have goose bumps, from the time they land to the time they leave," he said.

"I only came out a month ago," sighed Tom, who declined to give his last name. "This is so amazing, seeing so many gay people. I mean, Oxford Street's fine and all, but I never met a gay guy from France or Denmark before." With his weekly job preventing him from enjoying more of the Games, Tom hopes to attend Closing Ceremonies and a few sports events over the weekend.

## Way out

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## CLASSIFIEDS

pesky flies, yet the stream of athletes swimming, cycling, and running withstood the elements to scoop up the day's first cluster of medals.

The hardy triathletes, known for swiftly jumping between the three diverse events, relaxed between the Olympic and sprint variations on the three-part event in a stylish cafe behind the bleachers.

Among those more eager to accept her "hardware," Connie Clement of Canberra (the national capital of Australia) took gold in her age group. Experienced with triathlons in ocean settings, she doesn't care for cold waves, but adjusts her garb with thicker swimsuits.

"I turned 55 two weeks ago, so it's my first race in my new age group," she said proudly.

Melani Mocini, a gold medal winner, prefers ocean waves with her triathlons and describes the man-made Olympic "lake" as "hot and flat with no current" compared to her native California. Mocini is a frequent competitor in U.S. Iron Man competitions.

Having been one of many who made their way to Penrith before dawn, she joked that, "I think the drive out here was more challenging than the race."

Berkeley, California resident Johan Steiner's tie-dye T-shirt went well with shiny new gold medal (35-39-year-old category), at his sixth triathlon. Steiner credits his boyfriend, also a top competitor, with getting him into the demanding sport.

"It was pretty smooth. I don't like salt water, which is often what you swim in at Iron Man events, so it was nice," he said. He also enjoyed the bonding with fellow teammates, and meeting people from around the world.

## A wave of peace

Closer to Sydney, the roar and splash of swimmers diving into their lanes had begun to fill the Aquatic Centre pool, where many world records had been broken only two years before by the likes of local celebrity Ian Thorpe. Freestyle, medley, and other events continued throughout the day. Water polo teams patiently waited for their matches, which are usually scheduled after swimming events.

Some venues are always worth trekking to, particularly a sparkling clean Olympic pool full of lesbians and gay men in Speedos.

Among the fans gazing at a small exhibit of nude male photos hanging along the small balcony overlooking the pools, Bruce Swanson and Robert Olsen from Baltimore, Maryland, drew a few looks with their politically charged T-shirts, which read "NO OIL WAR IN IRAQ."

Both marathon, 10K, and 5K runners are enjoying their third Games and noted that they've received "a lot of positive comments," said Olsen. "But then people probably don't comment if they don't like it. Mostly Americans have commented. We intentionally got these T-shirts to wear after attending the peace march on Washington."

They agree with the political aspects of simply attending Gay Games. "Some of the rest of the world needs to know that not all Americans agree with our president, and we don't agree with the course he's been taking," said Swanson. "When you read the local papers, and compare it to what we're reading in the States, it's not quite the same." ▼

For daily scores and results, visit [www.Sydney2002.org.au](http://www.Sydney2002.org.au).

# BAY AREA REPORTER CLASSIFIEDS

## LEGAL NOTICES

### CITY AND COUNTY OF SAN FRANCISCO

#### VACANCY NOTICES - Boards, Commissions, Task Force

Interested Persons may obtain an application form from the Clerk of the Rules Committee, 1 Dr. Carlton B. Goodlett Pl., Room 244, San Francisco, CA 94102. Completed applications should be submitted to the Clerk of the Board. All applicants must be residents of San Francisco, unless otherwise stated. Additional information and an application may be obtained by accessing the City's web site: <http://www.sfgov.org/bdappurs>

**Work Group to End the Exploitation of Youth:** The Work Group is to assess the needs of sexually exploited and abused youth, make recommendations to the Board regarding the creation of services to meet the needs of sexually exploited girls in San Francisco, the creation and/or support of a 24 hour hotline, the creation of 24 hour outreach to girls in the streets, and the creation of a safehouse. This Work Group should report its findings and recommendations in a written report to the Board by January 28, 2003. The operation of the Work Group shall expire on June 30, 2003. The Work Group shall be comprised of nineteen members, ten of which will be voting members.

**Skateboarding Task Force:** The Task Force shall provide policy recommendation and advise the Board of Supervisors, Recreation and Park, Police Department and San Francisco Unified School District, Port of San Francisco and Youth Commission regarding skateboarding policies, issues and activities and shall serve as the designated advisory body regarding skateboarding issues in San Francisco.

The Task Force will be comprised of 15 representatives: six appointed by the Board of Supervisors; one each voting representative from Recreation and Park, Police Dept.; San Francisco Unified School District; Port of San Francisco; two voting youth representatives between ages 12-23 appointed by the Youth Commission for a three year term. In addition, three voting youth representatives between the ages of 12-23 shall be appointed by the Youth Commission to serve a one year term.

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#### STATEMENT FILE 0261560-00

The following person(s) are doing business as: All About Children, 1412 Noriega Street, San Francisco, CA 94122. This business is conducted by an husband and wife signed Edward Romanov and Janet Romanov. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 10, 2002. The statement was filed with the City and County of San Francisco, Ca. on 10/11/2002.

OCT. 17, 24, 31, NOV. 7, 2002

#### STATEMENT FILE 0261306-00

The following person(s) are doing business as: HostCast, 1690 Bay Street, San Francisco, CA 94123. This business is conducted by limited liability corporation signed Angel Lance, owner, manager, member. The registrant(s) commenced to transact business under the above listed fictitious business name or names on August 12, 2002. The statement was filed with the City and County of San Francisco, Ca. on 10/02/2002.

OCT. 24, 31, NOV. 7, 14, 2002

#### STATEMENT FILE 0261196-00

The following person(s) are doing business as: The New Black, 2120 Bryant Street, San Francisco, CA 94110. This business is conducted by an individual signed Scott J. Owens Jr. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 09/26/2002.

OCT. 24, 31, NOV. 7, 14, 2002

#### STATEMENT FILE 0261755-00

The following person(s) are doing business as: Rosie's Florist, 1155 Market Street San Francisco, CA 94102. This business is conducted by an individual signed Everardo Duenas. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 22, 2002. The statement was filed with the City and County of San Francisco, Ca. on 10/22/2002.

OCT. 24, 31, NOV. 7, 14, 2002

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OCT. 24, 31, NOV. 7, 14, 2002



#### STATEMENT FILE 0261979-00

The following person(s) are doing business as: Apple Homecare Medical Supply, 68 Cumberland Street, San Francisco, CA 94110. This business is conducted by an individual signed Thomas Edward Shankle. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 28, 2002. The statement was filed with the City and County of San Francisco, Ca. on 10/30/2002.

NOV. 7, 14, 21, 28, 2002

#### STATEMENT FILE 0261352-00

The following person(s) are doing business as: Carmelinas Taqueria, 4220 Cesar Chavez Avenue, San Francisco, CA 94143-0234. This business is conducted by a general partnership signed Carmelina Narciso, Karim Salgado and Marco Ballesteros. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 10/03/2002.

NOV. 7, 14, 21, 28, 2002

#### STATEMENT FILE 0261980-00

The following person(s) are doing business as: Digital Memories, 4220 Cesar Chavez, No. 211, San Francisco, CA 94131. This business is conducted by an individual signed Bernard J. Gundy. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 1, 2002. The statement was filed with the City and County of San Francisco, Ca. on 10/02/2002.

NOV. 7, 14, 21, 28, 2002

#### SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO ORDER FOR PUBLICATION OF SUMMONS OR CITATION

CASE NUMBER: FDI-02-750384  
Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by petitioner, and it satisfactorily appearing therefrom that the defendant, respondent, or citee Anne S. Johnson, cannot be served with reasonable diligence in any other manner specified in article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the plaintiff, petitioner, or citee therein and against the action or that the party to be served has or claims an interest in, real or personal property in this state that is subject to the jurisdiction of the Court or the relief demanded in the action consists wholly or in part in excluding such party from any interest in such property:

NOW, on motion of Gregory Johnson, Attorney for the Plaintiff(s), Petitioner(s), or Citee(s), IT IS ORDERED that the service of said summons or citation in this action be made upon said defendant, respondent, or citee by publication thereof in The Bay Area Reporter a newspaper of general circulation published at San Francisco California, hereby designated as the newspaper most likely to give notice to said defendant; that said publication be made at least once a week for four successive weeks.

IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or petition in this action be forthwith deposited in the United States Post Office, post-paid, directed to said defendant, respondent, or citee if his address is ascertained before expiration of the time prescribed for the publication of this summons or citation and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication.

NOV. 7, 14, 21, 28, 2002

**STATEMENT FILE 0262083-00**  
The following person(s) are doing business as: Mandalay Dental, 5865 Mission Street, San Francisco, CA 94112. This business is conducted by an individual signed Han Tin D.D.S. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 11/04/2002.

NOV. 7, 14, 21, 28, 2002

**STATEMENT FILE 0261979-00**  
The following person(s) are doing business as: Apple Homecare Medical Supply, 68 Cumberland Street, San Francisco, CA 94110. This business is conducted by an individual signed Thomas Edward Shankle. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 28, 2002. The statement was filed with the City and County of San Francisco, Ca. on 10/30/2002.

NOV. 7, 14, 21, 28, 2002

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NOV. 7, 14, 21, 28, 2002

**STATEMENT FILE 0261980-00**  
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NOV. 7, 14, 21, 28, 2002

**STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: 259640**  
The following person (persons) have abandoned the use of the fictitious business name known as: Digital Memories. Located at: 4220 Cesar Chavez #211, San Francisco, CA 94131. This business was conducted by an individual signed David A. Lara. The fictitious name referred to above was filed in the County of San Francisco on: July 26, 2002.

NOV. 7, 14, 21, 28, 2002

## LEGAL NOTICES

### STATEMENT FILE 0262108-00

The following person(s) are doing business as: Hau Hardwood Floor, 1299 Gilman Avenue, San Francisco, CA 94124. This business is conducted by an individual signed Hau Nguyen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on November 4, 2002. The statement was filed with the City and County of San Francisco, Ca. on 11/04/2002.

NOV. 7, 14, 21, 28, 2002

### IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC 02-540501

In the Matter of the Application of Sherry Kathleen Burdick For change of Name. The application of Sherry Kathleen Burdick for change of name, having been filed in Court, and it appearing from said application that Sherry Kathleen Burdick has filed an application proposing that his/her name be changed to Sherry Kathleen Sly. Now therefore, It is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 30th day of December at 9:00am., of said day to show cause why the application for change of name should not be granted.

NOV. 7, 14, 21, 28, 2002

## LEGAL SERVICES

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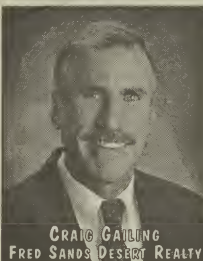
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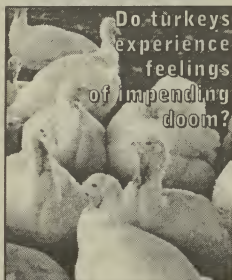
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The importance of being dramatic  
Women's Will stages Oscar Wilde's play;  
Anthony Asquith's '52 version on DVD.  
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Opening 'Eyes & Ears'  
Other Minds film festival  
plays Castro this weekend.  
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Czechs and balances  
SF Opera scores with  
Janacek's 'Kat'a Kabanova.'  
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# ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 32 • No. 45 • 7 November 2002

## Eating up the 'Food of Love'

Director Ventura Pons  
cooks up a storm

by Brandon Judell



Paul (Kevin Bishop), Pamela (Juliet Stevenson) and Richard Kennington (Paul Rhys) at an elegant dinner in *Food of Love*.

If you believe the revised edition of *The Gay & Lesbian Literary Heritage*, author David Leavitt "is one of the brightest stars of the gay literary world today." Consequently, his work is slowly being optioned and transformed into cinema. In 1991, there was the rather entertaining version of *The Lost Language of the Cranes* starring Brian Cox and Angus MacFadyen. Now, a decade later, Spanish director Ventura Pons, in his first English language effort, has adapted *The Page Turner*, in a

movie titled *Food of Love*, opening Friday.

Leavitt, who when we last spoke was residing in Italy, has noted he was influenced by E.M. Forster, Ford Madox Ford and Henry James in the writing of this tale about Paul Porterfield, a grating, closeted youth who's blessed with a stereotypically emotionally needy mother. Paul wants more than anything else to be a concert pianist. One night between lessons, he gets the chance to be a page-turner for a world-renowned pianist, Richard Ken-

nington. The pair accidentally meet again in Europe, where they have sex. Paul, who wears baggy boxers, immediately falls in love with the older man, who has a lover with a dying dog back home in the States. When this canine finally bites the bullet, the lover hires a hustler, but doesn't have enough cash in his wallet to pay him. Meanwhile, after a few months pass, Paul's enrolled at Juilliard, Richard's touring Japan, and Mom, realizing her

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## Clowning around

Sara Moore revisits her circus days in 'Sho Ho' by Richard Dodds

When Sara Moore dropped out of college to join the circus, she was trying to sort out who she was. The answer turned out to come in two parts. She realized that she was queer and that she was a clown.

Since moving to San Francisco in 1999, Moore has had several roles that showcased her multiple-personality talents, most recently George Coates' *The Crazy Wisdom Sho*, in which she played 20 characters. In *Sho Ho* at Theatre Rhino, she is again playing 20 characters, but this time it is her story that they are telling.

"It's sort of a backstage coming-of-age coming-out story set in the circus," Moore said. "It's loosely based on a

screenplay I wrote, but it turned out to be quite difficult to interest people in making a film about the circus."

But Doug Holsclaw, artistic director of Theatre Rhino, eagerly commissioned Moore to create a new piece for the theater's current season. "I sort of converted it into this multi-character piece that would have been many actors on the screen, but now is just Yours Truly," Moore said.

While Moore acknowledges that she toyed with chronology when writing *Sho Ho*, the story, she said, "is pretty much autobiographical. Shit, everyone says write about what you know, and I've had a really weird life when it comes

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Sara Moore in *Sho Ho*

David Wilson

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by Roberto Friedman  
and Manny Boughton

Later, every goshdarn place we go, Out There runs into the dapper person of our Lord and Mayor Willie Brown. Running errands early in the a.m., we dash past the chic, expensive dessert café on our block, and there is the Lincoln Town Car idling outside, there is the trademark hat on the table, there is Da Mayor having power breakfast with some suit. That's just fresh-baked delicious.

Then we're in the orchestra at the opening of genital sideshow *Puppetry of the Penis* at the Theatre on the Square, and there across the aisle is Da Mayor, looking not too diverted (someone on staff sure didn't vet the event properly). When the show is over and the audience is making for the exits, we bump into Willie again and ask him, "So... was it about what you expected?"

"Mmm-brggh," Brown starts to agree, then, realizing who we might be, the audience simply crawling with press, stifles himself.

Next evening we're at the champagne opening of the new *Harry & David* gift-foods outlet in the Westin St. Francis on Union Square, and lo and behold, here comes The Man again, declaring it Harry & David Day in SF, and revealing that, just like the fruit-purveyors, "I got my start working in hotels, too!" Out There knows what it's like to work hotels, but says confidentially to our town's highest elected official: Darling, we've got to stop meeting like this.

### Masters bait

Gay film fest presenting organization Frameline will soon be announcing a series of onstage interviews with masters of the queer cinema at the Castro Theatre throughout the winter. Dates are still to be confirmed, but here's the advance dish.

The series, *Close Up: Visionaries of Modern Cinema*, will kick off with an evening dedicated to director Gus Van Sant at the Castro on December 19. Other confirmed participants include ac-

trix Tilda Swinton, producer Christine Vachon, and filmmakers Barbara Hammer and Cheryl Dunye. A sixth participant is still to be confirmed.

The films the above five have been involved with represent some of the most important queer titles of the last 20 years, including *Boys Don't Cry*, *The Watermelon Woman*, *Mala Noche*, *Nitrate Kisses*, *Edward II*, *Orlando*, *Conceiving Ada*, *Love is the Devil*, *Poison, Swoon*, *Go Fish*, *My Own Private Idaho*, *Stonewall*, *I Shot Andy Warhol*, *Caravaggio*, *Velvet Goldmine* and the upcoming *Far From Heaven*.

Each event will include an interview onstage at the Castro, and a clip-reel of career highlights. There will also be a reception with each honoree, but there are only a few tickets available for these, so committed networkers should get their reception tix early if they want to get in with these folks. Frameline will announce dates and details soon, their members finding out first by mail. But Out There readers can yawn and say, "Oh yeah, I already know."

### Forbidden pleasures

SF filmmaker Arthur Dong recently opened *Family Fundamentals*, a portrait of three conservative Christian families and their gay children. His 1989 *Forbidden City, U.S.A.*, now released on DVD, is about SF's Forbidden City, the premier all-Chinese nightclub which packed 'em in through the '30s & '40s. It's the nightspot which inspired the *Rodgers & Hammerstein* musical *Flower Drum Song*, now revived on Broadway.



Forbidden City USA's Larry Ching

Many of the club's performers are still alive and kicking, in their 80s, and some reportedly still work. To launch the DVD release, Dong has gathered the original crew to perform at a screening party at SFSU to benefit the Asian American Studies program. The gay angle isn't just that Dong is gay, but many of the performers who will be at the event are gay. The DVD also includes some racy stuff that didn't fit in the original recipe, such as how the bubble-dancer came to cover her nether-regions.

*Forbidden City, U.S.A.* DVD launch party is Sat., Nov. 9 at 6:30 p.m. in the McKenna Theatre on the SFSU campus. Former rock scribe Ben Fong-Torres emcees, with surprise performances by Forbidden City artists. Info: (415) 338-2467.

### Connect the tarts

Now follow along, as we navi-

gate the very few degrees of separation between famed bisexual artist Frida Kahlo and erstwhile film star Mrs. Sharon Stone. Our dear friend the walking Social Index was marching past the Crowne Zellerbach Building on Market Street during last month's big antiwar rally, when it came to him in a flash:

San Francisco blue-chip gallery owner John Berggruen, whose mother hailed from SF's old-money Zellerbach family, also happens to be the son of legendary modern art collector Heinz Berggruen. The elder Berggruen, who very, very briefly was a *Chronicle* art critic, reportedly had a youthful fling with Kahlo, who legend says would sleep with just about anybody at just about any time.

Our sources are solid on this: After meeting cute in a SF hospital ward during various medical crises, HB and FK holed up at the luxe Barbizon Plaza Hotel in NYC for a mad, two-month affair.

Try to hang on through a tricky curve: *Chron* executive editor Phil Bronstein happens also to be the great-nephew of Russian revolutionary Leon Trotsky, who was purged from the Party after a nasty dust-up. Trotsky himself also slept with Frida Kahlo when, banished from the Soviet Union, he was living in exile in Mexico City. And to be sure, Bronstein is better known as (wait for it) ... Mr. Sharon Stone!

### Now and again

Bay Area Now 3, the now-triennial festival of contemporary Bay Area art, is going full steam at Yerba Buena Center for the Arts, through January 12. Work by 30 up-and-coming artists is up on the gallery walls, but the show's multi-disciplinary offerings extend beyond visual art to performance, multimedia, dance, and educational programs. The show is the culmination of years of work by Chief Curator Renny Pritikin and curators René de Guzman and Arnold J. Kemp.

Such a far-ranging survey is by definition not cohesive by theme, preoccupation or bias. But the drift of the show, on first visit, seems charged in a different direction from previous editions, from which we remember a greater emphasis on identity politics, from times when the bloom was still on the Internet rose.

Instead, the current work seems more personal, inward-focused, and of more humble means. Is there a new *Arte Povera* movement in these sights? There's a playfulness implicit to much of BAN3, including the explicit photography of Keith Boadwee, so that even though his work is se-

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Untitled (Feathers and Jack Strap), by Keith Boadwee, 2002

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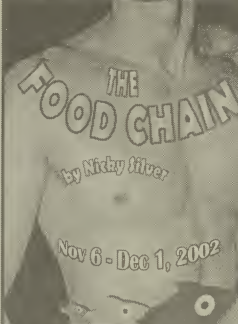
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## FILM

# Maverick music meets the Silver Screen

## 'Eyes & Ears' film festival at the Castro

by Jason Serinus

The first avant-garde music film festival in US history, *Eyes & Ears: The Other Minds Film Festival* blows open the Castro Theater this weekend. The three-day event, which begins Friday night and continues throughout Saturday and Sunday, features nonstop films, over half of which have never before been shown in the country, plus one-of-a-kind live performances.

According to Charles Amirkhanian, organizer of *Eyes & Ears* and Director of San Francisco's *Other Minds Festival of New and Unusual Music*, the United States cultural vacuum has created an ironic situation in which many outstanding films, mainly about cutting edge American composers, are made in Europe and never shown here. Such is the case with *George Antheil: Bad Boy of Music*, funded by West German National Television; *Percy*



DJ Spooky does D.W. Griffith.

digitized and recomposed the original film, which he will screen with a new soundtrack. Amirkhanian characterizes Spooky's work as "basically John Cage mixed with James Brown."

Several noted filmmakers and composers, including Terry Riley, will be present to introduce their works and answer questions. Many live presentations feature Castro organ virtuoso David Hegerty. Hegerty traveled to Percy Grainger's longtime residence in White Plains, NY to research music for a medley of Grainger pieces and a new solo work, both debuting at the Sunday matinee performance of Australian Peter Duncan's revelatory film on Grainger, *Passion*.

*Passion* is an eye-opener. Although Grainger is mainly known for his light, lyrical arrangements of English folk music, his lifelong obsession with flagellation was first revealed 10 years after his death when he stipulated that documents and photos detailing his practices could be unsealed. A confirmed heterosexual who lived with his mother until her death in 1922, Grainger's sexual deviance led him to champion the rights of Henry Cowell, the American composer who spent time in San Quentin for molesting a young man. After learning that Cowell could be freed from prison in 1941 if he were promised a job, Grainger hired him as his copyist and sheltered him for a year on the top floor of his White Plains residence. Cowell later married a woman named Sydney Robertson in order to, in Amirkhanian's words, "make him secure in his homosexuality."



Percy and Rose Grainger: noble.

*Grainger: The Noble Savage*, funded by Central Independent Television in Birmingham; and *Frank Zappa: Phase II - The Big Note*, a fascinating new video funded by Dutch Television VPRO that includes rare footage of Zappa performances, and interviews with the artist and his collaborators. Even *West Coast Story*, a 1986 documentary on California composers that includes live footage of gay maverick composers Lou Harrison, John Cage, and Henry Cowell, has never achieved a mass public screening in this country.

Friday and Saturday nights, African-American icon DJ Spooky will appear live, presenting his remixology of D.W. Griffith's famed silent film, *Birth of a Nation*. Spooky, aka Paul Miller, has

### Dark passage

The festival also screens several films that haven't received the attention they deserve. Saturday afternoon, David Hegerty's ironic medley from *The Sound of Music* introduces *In Absentia*, a short 2000 British film that combines puppets, animation, and montage by the Quay Brothers with an unnerving score by Karlheinz Stockhausen that journeys into the mind of a woman gone mad.

Next comes *Dancer in the Dark*, an indictment of capital punishment in the form of a musical starring Icelandic singer/songwriter Björk and Catherine Deneuve. As Amirkhanian explains, "*Dancer in the Dark* completely inverts the idea of the American musical, which is redemption through music. Here, a girl sings and sings and sings, and pretty soon will be put to death for something that she is improperly charged for. She sings 'My Favorite Things' as she's led to the scaffold." UC Berkeley

Björk and Catherine Deneuve supply the star power in *Dancer in the Dark*.

Film theorist Marilyn Fabe, who has devised an entire course around the film, introduces it and answers questions following the screening. ▼

For a complete program and tickets for the November 8-10 *Eyes & Ears* festival, go to [www.otherminds.org](http://www.otherminds.org) or call (415) 934-8134.

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Renee Adoree and John Gilbert, captured by glamour photographer Ruth Harriet Louise.

## When glamour reigned

by Matthew Kennedy

Ruth Harriet Louise and Hollywood Glamour Photography, by Robert Dance and Bruce Robertson; University of California Press; cloth, \$65, paper, \$35

The cover of this book sets the tone for what waits inside. A raven-haired young woman stares fixedly at the camera. Her dark lipstick does not detract from the air of drag that accompanies her. She looks familiar, but not quite. Turns out it is an atypical Joan Crawford from the 1920s, dressed up as Hamlet in a homage to John Barrymore.

Ruth Harriet Louise had a brief but incandescent career at Metro-Goldwyn-Mayer as a glamour photographer. She began at MGM in 1925 when she was a mere lass of 22. She was out by 1930, so her work is of a very specific time and place. The big stars then and there were Crawford, Lon Chaney, Ramon Novarro, Norma Shearer, Buster Keaton, John Gilbert, Garbo, Marie Dressler, Marion Davies and Renée Adoree. She captured them all in glorious duotone portraits, and for many of them, they never looked better. It is clear in her work that Louise fi-

nished actors in front of the still camera with all the energy and skill of a film director.

Louise is now being remembered with this stunning new book and an exhibition that regrettably already had but one West Coast stop, in Santa Barbara. By all evidence, the book does her justice. Within these pages one is reminded of Novarro's unearthly beauty — Louise captured it better than any moving camera ever did. We're also fondly reminded of Keaton's intense muscularity, Dressler's mugging, and the draconian efforts needed to turn lazy-eyed chubby-legged Shearer into an object of desire.

### Aura bill

This is more than a compilation of rare photos. Extensive text reflects on the challenges of image-making, and of capturing everything, from the celestial (Garbo) to the grotesque (Chaney). The career arcs of Louise's subjects are mentioned as they pertain to photography. Co-authors Robert Dance and Bruce Robertson observe that photos had multiple functions in early Hollywood. They served as fan mail, publicity for movies and stars, marketing, poster art and archiving. The important photo

session may have been as instrumental in the formation of star aura as the movies.

Nowhere is this more apparent than in the case of Garbo, where the face in stillness launched a million fantasies. Dance and Robertson understand this, and have even included an appendix that carefully traces the chronology of Garbo's image makeovers through 1929 by various photographers.

The book's text is exceptionally fine, written with a sensitivity to actors, photographers, movie-making and the realities of fame in the age of mass communication. That Dance's and Robertson's résumés don't appear to include film-writing makes their accomplishment even more impressive. Dance is an art dealer, and Robertson an art historian. The book's exquisite construction and reproduction of stills is therefore not surprising, but where did they learn such insights on Hollywood and the studio system?

Lavishly illustrated, elegantly typeset and bound, and written with a dignity that befits the subjects, *Ruth Harriet Louise and Hollywood Glamour Photography* is a major contribution to Hollywood history, and a darn fun book to peruse. ▼

## Sara Moore

◀ Arts cover

to being a sho ho."

In addition to revisiting Moore's eclectic career, which has ranged from street corners to Atlantic City showrooms, the 90-minute solo show will follow her comedy partner's early death from AIDS.

"He was a gay man and I am a gay woman," Moore said, "and we had a very intimate relationship on just about every level. So you

see my character falling in love with her best friend and being excited to have this person she's so akin with, and then realizing that you're also queer. And all this happens against the backdrop of the circus."

"I'm hoping that the metaphor plays, because the circus is such a freak show, and I think that many of us in the queer community feel like we're in a circus all the time. But at least we have each other, and that is sort of an insulated circus world in itself."

John Fisher, Rhino's co-artistic

director, has given Moore plenty of freedom as he directs *Sho Ho*. "What's great about John is he's letting me go, which could be good or could be bad. He lets me flail and work it out, and then he says, 'OK, here are the things that don't work, and here are the things that do work.' He's got a great eye. He really understands the story I'm trying to tell. And he's cute." ▼

**Sho Ho will run at Theatre Rhino through Dec. 7. Tickets are \$15-\$25. Call 861-5079.**



# Janacek's 'Kat'a Kabanova' triumphs

Finnish diva Karita Mattila's soprano soars at the War Memorial

by Stephanie von Buchau

If you were worried that San Francisco Opera's new production of Janacek's *Kat'a Kabanova* was going to be too long, too modern or too screechy, forget it. It has some problems with pacing rather than length, and there is too much Teutonic dramatic overstatement in the final scene for my taste, but the opera that opened Sunday afternoon to an enthusiastic, almost sold-out audience is a musico-dramatic triumph.

The singing and acting, especially by the glamorous Finnish diva Karita Mattila in the title role, is splendid. Even the sometimes dubious dramatic postures foisted on the singers by German director Johannes Schaaf do not interfere with the emotional connections between Mattila and her supporting cast. (I would like to know why opera directors insist on making weak male characters fall on the floor and wiggle their legs like cockroaches. Their fecklessness is already in the music.)

And speaking of music, conductor Donald Runnicles gives one of his most sensitive, yearning performances, in a score that needs all the sympathetic lyricism it can get. There is a certain amount of banging and crashing in this opera—after all, it is based on Ostrovsky's Russian play *The Storm*. There is also much terse shorthand in the orchestral writing. In some operas (like *Otello*), that would be a license for Runnicles to blast and jerk insensitively. Here he maintains a flawless connection between the understanding melodies and motifs that surround Kat'a's sexual hysteria.

The physical production is "modern," but easy to look at. Designed by Erich Wonder, it consists of a moveable box that is used for the various rooms in the Kabanov household. The box itself looks rustic—this is a small-town tale of oppressive family dysfunction, hypocrisy and emotional cruelty—but it sometimes takes on the chilly aspect of a smart department-store window, with high glass walls and furniture shrouded in white sheets.

The ending in which Kat'a is hounded by her vicious mother-in-law (Hanna Schwarz) and abandoned by her lover Boris (Albert Bonnema) the cockroach, was "Germanized" beyond my tolerance, though if you don't know the work, you won't understand why bringing on medical officers, a cumbersome gurney and a faceless chorus out of *M* or *Dr. Caligari* calls attention to itself and away from the musical drama. In other words, the stage director thinks his exterior physical ideas are more important than the composer's interior musical ones.

## Flight club

The gurney and the medics added nothing, but defused the mother-in-law's hideous curtain line. I could also have done without the obvious bird symbolism. It's in the libretto from the second scene that Kat'a has a thing for birds, dreams of flying, and equates it with freedom. We didn't need a literal bird sculpture on stage in her death scene; it may even have accounted for the 35-minute intermission that erases the tension built by running Acts I and II together. (In 1983, the wise conductor Christoph von Dohnanyi played *Kat'a* in one swift, shattering act—shorter, in fact, than the endless second act of *Saint Francois d'Assise*.)

I also cried when the 1983 *Kat'a* (Anja Silja) died in the Volga. It wasn't Mattila's fault that this production has her falling down on stage, to be immediately surrounded by the medics and their clumsy gurney. Other than that lapse, which Mattila could not surmount, the Finnish soprano's performance (the first of her career) was physically, passionately extreme. Kat'a is a sexual hysteric, and it is easy to fall out of sympathy with her—especially when the costume designer (Falko Herold) keeps suggesting we are in modern times. If we were, all she'd have to do is divorce her husband and marry her lover. The emotional and physical constraints, remember, are mid-19th-century, something production teams prefer to ignore.

Yet, despite production gaffes, you never lose contact with Matti-



Ute Doring Varvara, Karita Mattila (Kat'a) and Richard Decker (Tichon) in SF Opera's *Kat'a Kabanova*.

la's interior state of being, her longing for love and freedom, her willingness to die for them, the pain of betrayal by the two men in her life, and the humiliation of being publicly abused by her mother-in-law. These are things

that Janacek feels deeply on Kat'a's behalf, and Mattila, with her ripe blonde beauty, striking plastique, and that laser-like soprano that soars through the house with passionate identification, nailed every moment. Do not miss this perfor-

mance. ▼

**Kat'a Kabanova** plays in repertory through Nov. 20. San Francisco Opera box office: (415) 864-3330.

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Ripe blonde beauty Karita Mattila in SF Opera's *Kat'a Kabanova*.



# Borrowing a boy

## 'Alias Betty's crime of passion

by David Lamble

In *Alias Betty*, opening Friday at the Lumiere, a rocky mother-daughter relationship is deemed by a terrible crime in a film that starts off like Hitchcock and switches to Truffaut, before settling for Blake Edwards. It's an uneven ride, but at times quite suspenseful, moving and unexpectedly funny.

When we first meet Betty (the birdlike Sandrine Kiberlain), she's actually named Brigitte (as in Bardot), and she's on a train with her mother, Margot (Nicole Garcia), who attacks her daughter without warning, with a pair of scissors. A title card informs us that Margot is suffering from a rare violence-inducing blood disorder, porphyria, the malady that induced the madness of Britain's King George. Years later, the fully-grown Betty, still bearing the puncture scars, picks Margot up at the airport.

It's clear that the two are not close, that Margot, while medicated, is a monster of self-absorption, cruelly dismissing Betty's concerns for her 4-year-old son Joseph. "All this talk about kids is

getting on my nerves."

The war of nerves between mother and daughter peaks when tiny Joseph accidentally falls to his death from his nursery window, and Margot berates Betty for going to the hospital instead of tending to her spitefully neurotic needs. Garcia pulls out all stops in giving Margot the wicked witch-like fury of Joan Crawford (or perhaps Crawford through the hilariously distorting lens of Faye Dunaway). We almost expect to see Betty perform the screen's most excusable matricide when, suddenly, the picture radically shifts gears, and a totally deranged Margot starts prowling the nearby housing projects for another tiny lad to replace Joseph.

In the first link in a long chain of coincidences that will strain the patience of some viewers, the "borrowed boy" is named José, and, as played by newcomer Alex- is Chatrain, bears a striking resemblance to the cute, feral-like waifs that often populated the social dramas of director Claude Miller's mentor, Francois Truffaut. Margot first claims that José is the son of mutual friends who have stuck them with an extended



Matthilde Seigner (Carole) and Luck Mervil (unemployed Frenchman) in Claude Miller's *Alias Betty*.

babysitting gig. "They're going on vacation without their kid, some people leave their dog." When Betty refuses to swallow this ruse, Margot confesses, "You lost your boy. I found you another. I didn't just steal any child, I picked the same kind of boy, more or less." The flabbergasted Betty can only mutter, "More or less."

### Bar talk

In what could be described as a case of genre whiplash, *Alias Betty*, having morphed from suspense to tragedy to black comedy to pathos, will now head down the slippery slope of farce, as we enter

the world from which José was snatched, the seedy Parisian milieu of con artists, loose women and foreign workers. Jose's mother, Carole (Mathilde Seigner, in a performance so brazenly unsympathetic that we can't avert our gaze), has abused and neglected her boy (as she was abused and neglected), has toyed with the affections of an unemployed Frenchman of African heritage, has flirted with an outrageously seedy class of bar customers who may or may not include Jose's birthdad, and has finally started to hang out with a better class of hoodlum, to the chagrin of her in-

creasingly jealous bar boss.

While Truffaut, in films such as *The 400 Blows* and *Small Change*, dramatized the plight of children emotionally and physically betrayed and abandoned by distracted adults, his disciple Miller aims his lens at the source of the distraction. Amidst much mindless chicanery, it's hard not to laugh, although ultimately the story hinges on a small boy's cry of, "Betty!" in a crowded airport, and a grieving mother's resolve. "You can never replace a child with another, but you can love another one. Our capacity to love or to hate is infinite." ▼

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## MUSIC

# The English way

by Jason Serinus

*The Call of the Phoenix*  
The Orlando Consort  
(Harmonia Mundi)

They call themselves "the boyz." If only all the boys on the block made sounds as beautiful as these. The four men of the *cappella* Orlando Consort assembled in 1988 at the impetus of the Early Music Centre of Great Britain. Initially intended to spotlight repertoire from the years 1050 to 1500, their recordings have so far brought them a prestigious Gramophone award, a slew of award nominations, and a tour schedule that includes the US in November and January.

The reasons for the consort's success become immediately apparent from the first cut of this generous 18-track disc. Performing rare 15th-century English church music, the men offer a clarity of diction, rhythmic vitality, and sheer beauty of sound that makes the sacred character of their music thoroughly convincing. This is singing so polished and so filled with veneration that its hymns of praise, mainly to Mary, truly lift the spirit. Especial-



'The boyz' of the Orlando Consort are on the move this season.

ly outstanding are the voices of countertenor Robert-Harrie Jones and tenor Charles Daniels, both of whom are known from their work with The Tallis Scholars.

The music on *The Call of the Phoenix* was written during the development of the *contenance angloise*, the period in English music between 1420 and 1500 prized for its fluid polyphony and systematic consonance. The writ-

ing is distinguished by a much smoother, more suave sound than that heard in the earlier writing of the Middle Ages. Thanks to the disc's intelligent programming, the development of the *contenance angloise* can easily be traced in the changes of style between John Dunstaple's "Salve scema" and Walter Lambe's "Stella celi."

In the next year, the Orlando Consort will follow the lead of the Hilliard Ensemble by collaborating with the jazz quartet Perfect Houseplants and the contemporary Dutch ensemble The Calefax Reed Quintet. If you cannot catch them live, Harmonia Mundi's customary superb recording technique delivers a sonically convincing sampling of their vocal beauty. ▼

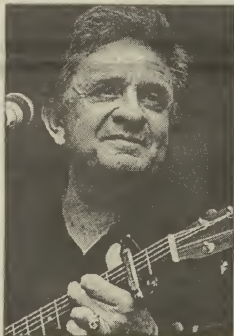
# Cold, hard Cash

by Gregg Shapiro

Johnny Cash, who turned 70 earlier this year, remains one of the most influential living songwriters and performers to this day. The far-reaching influence of the "man in black" is reflected in the two tribute discs released this year that honor Cash as he marks his latest milestone.

*Dressed in Black: A Tribute to Johnny Cash* (Dualtone) has an alternative insurgent country bent, featuring Hank Williams III ("Wreck of the Old '97"), Robbie Fulks ("Cry, Cry, Cry"), Raul Malo ("I Guess Things Happen that Way"), Reverend Horton Heat ("Get Rhythm"), and Rosie Flores ("Big River"). Bruce Robison and Kelly Willis take note of the fact that in addition to being renowned for his songwriting skills, Cash is also a brilliant interpreter of other people's songs. Like Cash, Robison and Willis choose to cover Richard Farina's "Pack Up Your Sorrows." One of the most unexpected tributes comes from Cash's former son-in-law, Rodney Crowell, with his version of "Ballad of a Teenage Queen."

*Kindred Spirits: A Tribute to the Songs of Johnny Cash* (Columbia) is true to its title in more ways than one. In addition to being kindred spirits to Cash, some of the performers are also kindred spirits with those on *Dressed in Black*. Charlie Robison (who covers "Don't Take Your Guns to Town") is the older brother of Bruce Robison. Hank Williams Jr. (covering "Big River") is the father of Hank Williams III. Johnny's daughter Rosanne Cash ("I Still Love Someone") is the ex-wife of Rodney Crowell. Talk about six degrees of separation! Other artists paying tribute to Rosanne's father include Bruce Springsteen ("Give My Love to Rose"), Keb' Mo' ("Folsom Prison Blues"), Bob Dylan (with a spoken expression of gratitude preceding "Train of Love"), Mary Chapin Carpenter, Sheryl Crow and Emmylou Harris



Johnny Cash, still the man in black.

("Flesh and Blood").

Cash had a lengthy creative relationship with Columbia Records, which reissued five vintage albums in expanded bonus-track editions to commemorate Cash's birthday. They begin with his 1958 debut *The Fabulous Johnny Cash* and end with 1967's duet disc *Carryin' On with Johnny Cash and June Carter, a.k.a. Jackson*. Rounding things out is the previously unavailable 1969 live album *Johnny Cash at Madison Square Garden*. Cash's six-year stint with Mercury Records is summed up on *The Best of Johnny Cash: Millennium Edition*, which also includes the Bob Dylan co-composition "Wanted Man."

As if to prove that, in spite of recent health crises, he is still not to be outdone, Cash himself has a new studio album, *American IV: The Man Comes Around* (American/Lost Highway). In addition to performing three of his own compositions and a traditional "Danny Boy," Cash adds his own distinctive touch to songs by Nine Inch Nails (a dramatic, acoustic reading of "Hurt"), Depeche Mode ("Personal Jesus"), Simon & Garfunkel ("Bridge Over Troubled Waters"), The Eagles ("Desperado"), and The Beatles (an effective reading of "In My Life"). ▼

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## Queer for a day

by Victoria A. Brownworth

**W**e've finally figured out why November is a sweeps month. Watching exciting new TV specials is the best way to numb the mind after an election, and it also helps bridge the yawning chasm between the thrill of the national queer holiday, Halloween, and the onset of the hetero holiday season. Thus, viewing the TV remake of the Stephen King classic *Carrie* on Monday night seemed a good way to come down from All Hallow's, while also preparing for the horrors

the elections might wreak. Pig's blood, anyone?

Of course, in the midst of all the carnage — the Russians gassing their own people, rappers continuing to gun each other down, the list of the Washington snipers' possible acts of violence growing, Haitians swimming to shore from a leaky boat — we can always count on LA to provide surrealistic relief from reality.

How long is the Winona Ryder trial going to last? In a city where over 10% of children are illegals with no health care, and Asian and Chicano immigrants are working the sweatshops and chanel houses of the rich and famous, is this trial really the best use of taxpayers' money? Perhaps we have been watching too much TV, but shouldn't this case have been pleaded out? Even if we hadn't seen Ms. Ryder discussing her lapses into depression in various TV interviews, we would presume from the facts alleged in this case that the actress was having one of those lapses and needed therapy, rather than a high-publicity trial. Is the LA DA's office so desperate for a win they'll play a shoplifting trial like it's murder-for-hire? Is this the prequel to the Robert Blake trial? Maybe the LA DA has been watching too much TV. When does the forensic team testify? Is CSI on hand with the scissors and garment-tags?

Sports and queers are not exactly peanut butter and jelly. So when we see the two together, we are always just a little stunned. Like when we tuned in to Game Seven of the World Series, and who should come onto the field to sing the National Anthem but Melissa Etheridge. It was a perfect baseball moment: A queer singing the anthem, followed by the Angels pulling it out at the last minute. It's not that we don't love San Francisco, but we love an underdog more.

The other sports-and-queers moment came a few weeks late for

National Coming Out Day (remember that?) and a few days early for Halloween, but since sports remains the last bastion of the closet (we can have out members of Congress, but none in major league sports?), we got a little *frisson* when CNN and ABC's *Good Morning America* interviewed Esera Tuaolo last week about his "big secret": he's been gay for years. Tuaolo, former NFL

lineman for nine seasons with Greenbay and Minnesota, among other teams, explained to Diane Sawyer and Connie Chung that he had never felt able to come out while he was still playing. "I'd have been released,"

he asserted. "I'd have been hurt." The fact that Tuaolo says he's had no calls from former teammates since he came out tends to support the notion that being a queer football player is more than a fumble.

We applaud Tuaolo's coming out, even if it is after the fact of his playing career. We find it difficult to believe that in all those locker rooms there are no queer players. The silence merely intensifies the stigma on those who do finally come out. Come on, boys: do you really think anyone's going to question your macho when you're built like a Mack truck? Give the high school kids a chance. Get out of the closet. It will make the locker room much more fun.

### Fierce drag

If straight America enjoys playing queer so much on Halloween, then why can't they let the real queers do it the other 364 days of the year? We loved seeing Regis and Kelly in drag as each other on their Halloween show. They really are the funniest duo on daytime. We especially loved Regis doing a very pregnant Kelly. But could there have been a more queer moment than *GMA*'s Diane Sawyer as Ozzie Osbourne and then the *pièce de résistance*, the ever-dykey Robin Roberts as Diane? It may not have officially been drag, but it sure looked like it. Roberts, a former sports reporter and commentator, never looked soooo gay as she did in a blonde wig, sucking in her cheeks and strutting in a short leather skirt. Move over, Ru Paul. Talk about a moment.

ER used Halloween for social commentary. A fire at a gay party brought out the not-so-latent homophobia in some of the staff. "Can I touch him?" asks the lover of a badly burned man. The doctor shudders, looks revolted and says no; the viewer can tell the only reason for the negative response is the gender of the patient's partner.

The episode also served as a reminder (as if we needed one) of the many rights queers still don't have. "I should have told them I was his brother," laments the burned man's lover after he is taken to the ICU, where only a spouse or family is allowed access. Later we are led to assume the burn victim has died, *sans* lover.

When Leo died last week on *All My Children*, the writers took the opportunity to focus on Bianca, who has been languishing on the storyline back-burner for a bit. Leo and Bianca had been best friends before Leo's crazy family took center stage. When Bianca learned of Leo's death, she was inconsolable. Later we saw a flash-

back of the night when Bianca told Leo she was gay, the first person she came out to.

We were intrigued to read in *Soap Opera Digest*, the industry Bible, that viewers are quite excited by the platonic but heated relationship between Bianca and her latest inaccessible heartthrob, Maggie. *SOD* also devoted a feature to the two in the latest issue. Bianca's portrayer, Eden Riegler, has a queer sister, and is herself super queer-friendly. She continues to do yeo(wo)man's duty portraying daytime's only out queer (now that Rosie is gone). We can only hope that Leo's death becomes the conduit leading Maggie to realize that Bianca is indeed the girl for her.



Eric McCormack gets a lift from James Marsden in *Will & Grace*.

### Behind closed doors

We don't know what to do about *Will & Grace*. We were pleased to see Will having an overnight guest, but it once again happened at episode's end and behind closed doors. *W&G* spends too much time on Grace's relationships, and too little on the queer side of the equation. Whoever heard of a queer show airing on Halloween, the national queer holiday, with not a single moment of drag? We've said it before, we'll say it again: Assimilation is killing queer culture without giving us any benefits in exchange. Eric McCormack's promos for his hosting of *Saturday Night Live* last week — "It'll be just like *Will & Grace*, only a little less gay" — brought a wry chuckle from us. How could it possibly be less gay?

There's nothing gay about the new Muppet character in South Africa, but we'd like to see a queer version of her here in the US. The South African version of the PBS stalwart *Sesame Street* has added an HIV-positive Muppet to the cast to emphasize the fact that one in nine South Africans is infected with HIV/AIDS. The character also emphasizes the need for compassion towards the thousands of orphans of AIDS, children who have lost both parents to the disease.

Speaking of compassion, we liked Heather Mills (wife of Sir Paul McCartney) the first time we saw her on *Oprah* several years ago. Mills lost a leg in an accident in 1993 when she was at the height of her modeling career. Soon after, she began a program to recover discarded prostheses for recondi-

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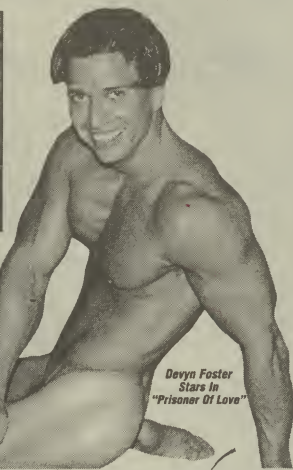
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# Women gone Wilde

'The Importance of Being Earnest,' performed the Women's Will way

by Richard Dodds

There is intimate and then there is intimate. In the Women's Will production of *The Importance of Being Earnest*, if you were any closer to the performers, you should probably be wearing a condom.

The troupe dedicated to all-fe-

male productions of Shakespeare's plays is now trying its hand at Oscar Wilde, and doing so in the parlor of Oakland's historic Pardee Home. The closeness of the situation requires that attention be paid, and fortunately director Virginia Reed's production continually rewards this proximity. The cast takes care to savor every one of Wilde's precisely cho-

sen words, and the audience can't help but to follow suit.

In recent decades, it has become popular to recognize Wilde's queerness by casting a man as the imperious Lady Bracknell. (Quentin Crisp helped popularize the notion.) But using women in the male roles is a new gambit that doesn't change the play's dynamic as much as you might expect.

Algernon Moncrieff and Jack Worthing are characters who live life as performance art, and their fulminations of ardor for Gwendolyn and Cecily carry no sexual energy. Casting women in these roles neither subtracts heat from the faux-heterosexual liaisons nor adds a lesbian undercurrent.

It doesn't take long at all to accept Erin Merritt as Algernon and Carla Pantoja as Jack, but, truth be told, the best performances (save one) come from the women playing womer.

The production has an excellent Lady Bracknell in Phoebe Moyer, who makes the character's familiar epigrams seem fresh again. Laura Hope as the seductive Gwendolyn and Chloe Bronzan as the fluttery Cecily offer performances in high harmony with Wilde's tone. Lauren Carley adds starch to the tightly wound Miss Prism, while Dianne M. Terp provides the exception to the above women-as-women opinion with a delightfully goosey performance



Erin Merritt as Algernon Moncrieff, Chloe Bronzan as Miss Cecily Cardew.

## Before Rupert Everett was even conceived

'52 'Importance of Being Earnest' on DVD

by Gary Morris

Some critics attacked Oliver Parker's recent version of *The Importance of Being Earnest* for its attempt to make a movie out of this most hermetic of drawing-room comedies. His strategy? Introduce improbable dream sequences and foolish flashbacks of made-up histories for some of the characters. Parker's desire to "cinematize" the movie is understandable given modern audiences' impatience with filmed plays, but it can also be read as a specific response to the faithful, almost idolatrous approach to *Earnest* seen in Anthony Asquith's celebrated 1952 version. And while Parker's film fails in just about every respect, there's something to be said for the idea of opening up the play.

Asquith's version, recently released on DVD from Criterion, goes to the opposite extreme. Essentially a photographed record (albeit in enameled Technicolor) of *Earnest* starring some of the top British stage and screen talent of the period, the film has little cinematic interest. Equally problemat-

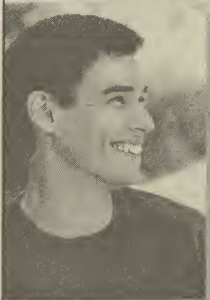
ic, by surrendering the movie entirely to the play's gratingly superficial characters and their exhausting parade of *bon mots*, it actually throws into high relief *Earnest*'s flaws.

Asquith shows his hand immediately in the film's opening sequence, in which a high-society couple, dressed in period costumes, enter a theatre box to watch, with us, the film we are about to see. The credits appear on handbills, and the play's three acts are separated by the dropping of a blazingly red theatrical curtain. It's not surprising that Asquith wrote an article in 1953 for *Theatre Arts* magazine about the importance of fidelity in filming a play.

The first characters we glimpse are Jack Worthing (Michael Redgrave) and his friend Algernon "Algie" Moncrieff (Michael Denison). They share a secret that soon comes out: each has created a phony alter ego to give play to a different side of his personality. Worthing is responsible Jack in the country and daring "Earnest" in town, where he can be close to his beloved, Gwendolen Fairfax

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# Strange fruit

Adam Haslett's stunning debut collection

by Tim Pfaff

Most of the young Turks of short-story writing approach the genre like some creaking old vessel only they and some postmodern bag of tricks can save from extinction. Adam Haslett, a Yale law student, seems to find nothing but suste-

nance in the rigors and discipline of the form, and, like the best fiction-writers, he does the work, and sweeps readers along a deeply satisfying course. All that's missing is the cave and the fire.

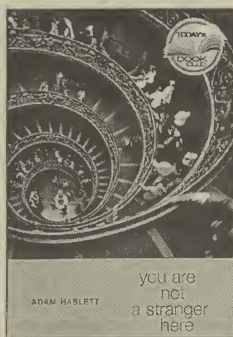
In his first collection of short stories, *You Are Not a Stranger Here* (Nan A. Talese/Doubleday, \$21.95), recently nominated for the National Book Award, Haslett

does all manner of currently unfashionable things, like write plausible, well-plotted stories that seize your attention from the first line. In a form in which economy is the point, he's served up nine tales that don't waste a syllable. And he's got that thing you either have or don't: rhythm. Among the most musical writing I've encountered in years, it's not merely lyrical or beautiful — though at times it's both, ravishingly. He has what musicians call "line," that current of rhythm that takes you from the beginning to the end of a piece like a single wave, no matter how many changes of meter may come along the way. He also has an uncommonly sharp ear; several stories set in Britain made me wonder if he was English, though it turns out he only studied there.

My copy is maimed with dog-eared pages, but I'm haunted by a passage that could serve as a motto for the collection (from the story that in fact supplies its title). Paul, a longtime survivor of psychiatrists in "War's End," is married to the devoted Ellen, whose life quest is to find him the right doctor and/or drugs. "He's always doubted the purpose of the drugs," we learn. "Despite all the explanations, he's never been able to rid himself of the conviction that his experience has a meaning."

## Inside out

Not all of the stories' characters are so fortunate. Most of them have lost their moorings — and one sees the future to the horror of others — but, thanks to Haslett, we have a way into even the ones who have lost their own



way out. The fundamentally tragic sense of life at work in this fiction is offset by the depth of Haslett's literal compassion for his characters, his ability to tell their stories from the inside. And to walk into and through situations without flinching or dodging, things more experienced writers learn to do.

Although the suicide Paul contemplates isn't actually consummated (to use a precise word) in the story, it's certain. After ditching Ellen, he's granted a strange final respite, sitting in a hideous stench telling stories to a young boy dying of something that's rotting his body. It's grace abounding to the chief of nihilists — Paul's truly "not a stranger" where another is dying — told without sentimentality.

In a daring move, the character who's hardest to take of all is the first-person narrator of the dizzyingly brilliant first story, "Note to My Biographer." The 73-year-old in a bona fide clinical manic phase becomes an acute public embarrassment to his gay son, Graham. But, boy, does he get the lines. Here's Haslett, playing first-chair fabulist:

"The lobby's glare has drained his [Graham's] face of color and

about his unblinking eyes I can see the outlines of what will one day be the marks of age and then all of a sudden the corpse of my son lies prostrate in front of me, the years since we last saw each other tunneling out before me like some infinite distance, and I hear the whisper of a killing loneliness travel along its passage as though the sum total of every minute of his pain in every spare hour of every year was drawn in a single breath and held in this expiring moment. Tears well in my eyes. I am overcome."

You are not alone here.

Gay characters and situations figure prominently in four stories, and while they're clearly told "from the inside," that's no more true than in the other pieces. At a time when attention seems to be drifting away from the literature of AIDS, Haslett contributes to it the quiet, touching "Reunion," providing a novel's worth of story in 20 pages.

The collection's last, and the author's most recent, story, "The Volunteer," tells two intertwined tales, of an institutionalized older woman going off her psych meds, and the budding sex life of the young man who has visited her as a volunteer. The seeming effortlessness with which Haslett moves between time frames — and then makes them merge, ineluctably — declares that this is not a promising writer, but one who has already delivered. Word is he's got his eye on a novel. May he shuttle between it and law school as skillfully. We have enough lawyers, but not enough storytellers, at least of Haslett's stature. ▼

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## Being Earnest

◀ previous page

(Joan Greenwood). Womanizing Algie has invented an ailing friend, "Bunbury," to visit when he wants to retreat from his wild city life to the country for rest. Standing in the way of Jack's marriage to Gwendolen is the formidable Lady Bracknell (Edith Evans), a snob who refuses to let Gwendolen marry him because he lacks

parents. (He's an orphan with a mysterious past.) Meanwhile, the existence of Jack's beautiful 18-year-old ward, Cecily Cardew (Dorothy Tutin), who lives with him at the country house, has been discovered by Algie, who immediately pretends to be Jack's brother "Earnest" and heads to the country house to woo her.

A numbing series of complications ensues. We meet Cecily and her garrulous tutor Miss Prism (Margaret Rutherford), and the vicar in love with the latter. Algie arrives pretending to be Earnest, to discover that Cecily already "loves" him, having heard about him from Jack as his "wicked" brother. Meanwhile, Gwendolen comes to be with Jack, whom she knows only as Earnest, and the two women are confounded by, and then bond over, the idea they've both been proposed to by the same man: Earnest. The arrival of Lady Bracknell opens a floodgate of problems, all tidily resolved when Miss Prism helps identify exactly who the orphan Jack/Earnest is.

The Importance of Being Earnest, play and film, is admired for its absurd characters and situations carried to preposterous extremes, and Asquith's gifted cast undoubtedly acquits itself well. Despite being too old for the part (the character is 28), 44-year-old Michael Redgrave effectively sketches the conventional but occasionally wayward Jack Worthing. Michael Denison adroitly manages Wilde's nonstop stream of witticisms. Joan Greenwood and Dorothy Tutin, in her debut, amusingly embody society women who are as superficial as the men who love them. Margaret

Rutherford brings her usual confused sweetness to the Miss Prism role. And Evans' Lady Bracknell is considered definitive. A comparison with Judi Dench's one-note version in the recent remake will confirm this.

Above all, *Earnest* is treasured for its epigrammatic dialogue, which Asquith gruelingly catalogs. The famous, "All women become like their mother. That is their tragedy. No man does. That is theirs," comes from Algie. Lady Bracknell has a litany of lines: "To lose one parent, Mr. Worthing, may be regarded as a misfortune; to lose both looks like carelessness!" or, of a friend whose husband died, "I never saw a woman so altered. She looks 20 years younger." To which Algie adds, "I hear her hair has turned quite gold from grief." Even the character who most approaches the human, Miss Prism, becomes a spokesperson for Wilde's cynicisms. Told of the "death of Earnest," she says, "What a lesson for him. I trust he will profit from it."

## Got milk

Asquith allows his actors to milk these lines to maximum effect. Evans, particularly, uses all manner of verbal trickery to heighten the absurdity of her character. Most often she stretches one-syllable words into many. It's not a handbag, it's a "hannnd-baaaag." And it wasn't found, it was "fou-u-u-nd!" Such carrying on is amusing for awhile, but like the play, it overstates its welcome. With all the characters and all their concerns blatant mouthpieces for the au-

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## BOOKS

# The South rises again

by Jim Nawrocki

*Rebel Yell 2: More Stories of Contemporary Southern Gay Men*, edited by Jay Quinn; Southern Tier Editions, \$17.95

For every demographic group, there's a dedicated band of admirers. Southern belles and beaux are no exception. They have always occupied a unique place in the collective American imagination, and the romance of the South is an established convention of American popular culture and gay culture in particular (think of *Gone With the Wind*, the plays of Tennessee Williams, etc.) There's just something magical about those charming, lazily seductive Southern drawls.

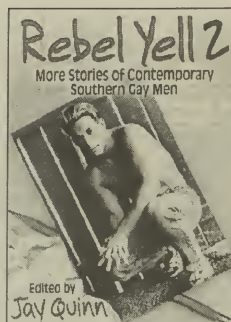
Editor Jay Quinn reprises his earlier collection with *Rebel Yell 2*,

stories by and about contemporary Southern gay men. The 22 tales offered between its covers present a range of gay love stories and erotica. One of the recurring themes in all of them is the degree to which Southern history colors the lives of contemporary Southerners. They are a people acutely aware of their collective past. As Quinn writes in his introduction, "In this framework, built here with a telling twang that is specifically male, Southern, and gay, you might just find an answer to why Southerners reference their histories incessantly, especially their personal ones."

Many of the characters in these stories are also quite conscious of the South's infamous role in the nation's history. The Civil War comes up often. Gerard Wozek's story "Ephebus" is a good example. It takes place at a Radical Faerie gathering in Tennessee,

where a disillusioned insurance executive finds himself being seduced by a beautiful younger man. As he makes his way through the camp site, he is haunted by the area's historical weight: "I glance at the map handed to me at the sign-up post and note the references to unmarked graves of Civil War soldiers buried under my feet. I become more conscious of my own pulse thinking of handsome young Southern boys, barely men, who have turned into mulch and gravel underneath these woods."

Many of the pieces in this collection seem dedicated more to building atmosphere than to telling a story. In Dale Edgerton's "One Night When the Moon Was Full," a group of men and women engage in an extended dance of flirtation and seduction at a party on a beautiful spring evening. Edgerton sets the scene richly, de-



scribing the suits and dresses of the partygoers, the smell of their colognes, the changing light, and the romantic music in the air. Like many of the writers represented in *Rebel Yell 2*, Edgerton carefully builds a distinctly Southern scene in which to present this story of erotic entanglement.

There are some intriguing short-short stories in the collection. P.J. Gray's "A Southern Reflection" is a brief first-person narrative of a man standing in

front of his bathroom mirror as he shaves and recalls a young love from his past. It's a neatly framed, sensuous reverie, even if the writing is somewhat cliché. Thomas S. Long's "All About Trent" is an even shorter piece, an amusing, satirical dramatic monologue by a young man ruminating on a series of dead-ends and failed relationships.

Though most of the stories in *Rebel Yell 2* are original contributions, there are two exceptions. "Jesse: November 1992" by Felice Picano is an excerpt from his novel *Onyx*, and deals, in part, with the role of HIV in the changing relationship of two gay lovers. Robin Lippincott's "That Year's Crop of Kisses" is a nostalgia-laden recollection of teenage love in the South of the 1970s. For those wishing to relax with some pleasant, undemanding stories about gay love, Southern-style, *Rebel Yell 2* provides a good fix. ▼

# Bending gender

by Jim Piechota

*Normal: Transsexual CEOs, Crossdressing Cops, and Hermaphrodites with Attitude*, by Amy Bloom; Random House, \$23.95

With *Normal*, novelist Amy Bloom dips into nonfiction terrain, a move that seems a natural progression, since the author is a professional psychoanalyst, and her fictionwriting is emotionally and psychologically probing and introspective. Here, she amasses a terrific amount of interviews, information, and personal opinion, all on the subject of transsexualism. The book had its first incarnation as an article in *The New Yorker*.

Bloom's fiction has served her well so far in her career, judging from her recent finalist status with the National Book Critics Circle and the National Book Award, and here she could be up for more accolades with this moving piece of nonfiction.

There are three sections to Bloom's book, each a thoughtful essay, on the subjects of Female-to-Male Transsexuals, Heterosexual Crossdressing, and intersexed individuals (those born with ambiguous genitalia).

Bloom is obviously fascinated with her subject, and it's especially evident from the wide range of personal subjects and medical professionals she has contacted and quotes on just about every page.

In the first section, she admits to having had an "ignorance" to subjects that focused on any kind of "victims of our nutty, gender-obsessed society," and stresses that transsexuals are no longer a "personality disorder," as it once was diagnosed.

From that point on, the graphic details of the myriad female-to-male (FTM) transsexual surgeries available today are discussed and described, in an immensely engaging way that neither exploits nor vitiates the subject. Local Bay Area photographer Loren Cameron (whom Bloom describes as "a cross between Mercury and Rob Lowe") is paid a visit, and offers his convictions on the transsexual male, as well as his own journey, which is both inspiring and a bit daunting.

We learn about metoidioplasty,

and phalloplasty, and what materials make for a more functional artificial penis, and whether manufactured testicles are a smart choice or not. Men suddenly appear with recently completed "top surgeries" to remove breast tissue, standing before each other to compare chest scar tissue like war wounds. This might seem morbid to some, but it never comes across that way.

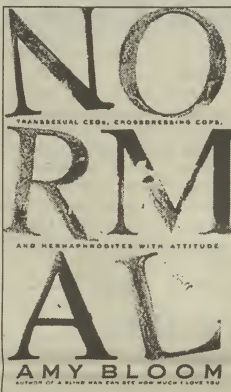
## Crossing over

The crossdressing heterosexual male is addressed next, but curiously without the vigor of the first section (could it be that FTMs are less accepted than married men in dresses?) Bloom climbs aboard a Carnival cruiseship where crossdressing male beauty-pageant contestants line up for the final vote, their wives eager to comment on the competition's suspense and the harrowing twists and turns their lives have taken since discovering a husband's fetish for women's clothing.

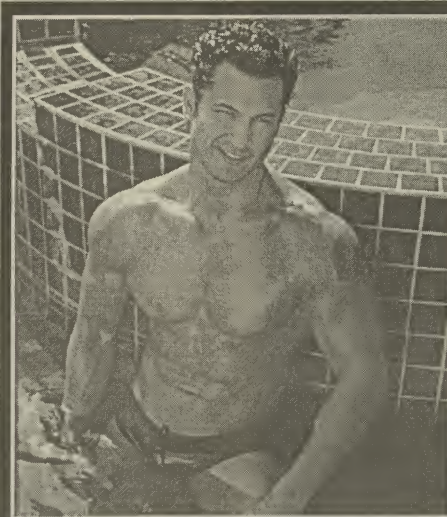
Bloom's essay on children born with indeterminate sexual organs definitely throws a damper on all the transsexual empowerment going on in the pages before it, even though this condition occurs "about 2,000 times a year in hospitals all over America." The question of what to tell new parents waiting for their blue or pink-blanketed child is not an easy one, and makes for painful reading. There are examinations of botched "restructuring" operations in an effort to "correct" the genitals, more frustrated doctors voicing opinions, and case studies of people who have been declared both male and female several times over the course of their youth.

There is acceptance for some, and there is none for many for the people in Bloom's well-written, finely researched book. Some of the men cry, some laugh at how far they have come, and sometimes it is their wives who shed the tears. There are doctors who recognize that it becomes an epiphany when this kind of sexual awakening is reached — but they worry that most reach this recognition at a very young age. Bloom writes: "There is some kind of gift in having been in both a male and female body in one lifetime, but it is not a gift anyone wants for their child."

This is a profoundly provocative book: sometimes disturbing, yet surprisingly sensual and in-



triguing, with just a hint of the kind of sadness that comes from leaving one part of yourself behind to accept the bounty and beauty of another. ▼



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Spanish director Ventura Pons adapted David Leavitt's *The Page Turner*.

## Food of Love

◀ Arts cover

son is a fairy, goes to a parents-of-gays coffee klatch. That's just for starters.

But why this setting? Leavitt responded, "Classical music is one of the few worlds, I guess, in which you still have this phenomenon of older powerful men, more or less, helping younger men in their careers, in exchange for sex. That started to fascinate me."

As for the young man desperate for fame in an artistic world, did David base Paul on his own youthful cravings?

"Yes and no," Leavitt laughed. "I see myself very much in both. That's an interesting question. No, they're very much a part of me, particularly my younger self, who was a little bit arrogant, a little bit awkward, a bit of a pest, almost to the point where he could be construed as more than a pest. Also, almost something a little bit dangerous. On the other hand, Kennington [the older man] is a character who has extremely ambivalent feelings about his own fame and about public life. And in that regard — while I was exaggerating, because public life is only a small part of any writer's life — I've always had such ambivalent feelings about public life and its constraints. I've had a discomfort and shyness about the fame game. So it was very easy for me to project myself onto a character like Kennington, who has to spend half his life on the road. I see in him aspects of my own ambivalence."

## Identity crisis

But why was Pons, 57, who makes a film a year, attracted to this work? Did he identify with the aging, successful pianist who beds a virginal groupie?

"No. No. No, I don't identify with the pianist," Pons laughs over the telephone. He's calling from his seaside Spanish weekend home, which is situated in the town where Dalí once lived. "No, no. I identify with the mother."

"I'm joking," he continues. "The pianist, though, is someone very far away from me, in the sense that this is a man who lives a little bit in the clouds, like a god in this artistic world. He is well-known all over the world. He lives a little bit in Tokyo and in Venice. He's traveling around. He has his lover, his manager, back home. And then, while he's in Barcelona, he has a little bit of an affair with Paul. They fall in love, but Richard's afraid, so he escapes, because he really likes to live in the clouds. The clouds are his armor for his world. I don't know, but I doubt that I identify with him."

Maybe because Pons is happily coupled, or as he notes, "I have had a very stable relationship for a long time, which gives me happiness and freedom in my head at the same time."

Is your other half in the film business?

"No, nothing to do with it. Nothing."

I heard that's the best way. "Well, I don't know if it's the best way, but I have the best other half. You know, it's not important, my private life."

Getting the hint, I move on to the number of older men hitting on youth in this story. Wondering aloud, I ask Pons whether, when he makes films with gay characters, does he try to be politically correct?

"I tend to treat gays as human beings," Pons insists. "I don't think about being politically correct. It's something that I don't have in my mind. I try to be humanly correct, in the sense that I try to build as best as possible my characters. I try to say what is happening to those people with their happinesses and their miseries. For instance, in this film, those characters, the pianist and his agent, I don't think they're politically correct, but I think they are very fascinating. I think it was good to portray them."

What's especially fine about *Food of Love* are the numerous older men who are over 40, and who are depicted as living, breathing sexual creatures.

"Yes, indeed," Pons exclaims. "Listen! I don't just make films with young gay people because young people are the ones that go to cinema. I do make films with big characters in them to explain the stories that I like. I can make these films because I'm independent and very free. I think if I like a story and the characters need to be 50, I don't make them 30. I try to be very truthful to the stories that I'm explaining. If the characters need to be 59 or 60, they will be. If you are truthful to yourself, the people, they will recognize your truth in the cinema, and in your work."

Amen. ▼

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## Out There

◀ page 30

questrer in its own small gallery behind a sign cautioning viewers, it's hard to be offended by all that male anatomy on display. Boadwee even enlists his asshole in a

very special tribute to screen star **Molly Ringwald**.

The ancillary *Bay Area Now Live!* series includes a performance by homohop/spoken word group **Deep Dickollective** on Dec. 12 at 6 p.m., in which they'll perform a *cappella* versions of songs from their album

*BourgieBohoPostPomoAfroHomo*.

There's also a guided presentation of the galleries most amusingly titled the **David Bonetti** Celebrity Exhibition Tour, Nov. 7 at 6 p.m. We know the art critic will display lots of expertise and plenty of informed opinions. Info at: [www.YerbaBuenaArts.org](http://www.YerbaBuenaArts.org). ▼

## Lavender Tube

◀ page 36

tioning to send to nations where the artificial limbs are in short supply. She has also designed prostheses that are more lifelike and user-friendly.

On *Larry King Live* last week, King asked her about the leg, and she took off her prosthesis to show the audience. He asked to see her leg, and she gamely lifted the amputated limb up onto the desk. Never one to skirt a too-personal question, King asked if her missing limb had been a turn-off to

the former Beatle. Mills asserted that neither he nor any other man she had dated post-injury had been turned off. We think it takes guts to take your leg off on live TV to educate others about amputations. And we think the work Mills has done to help other amputees is pretty fabulous. We'd like to see the tabloids focus a little more on that, and a little less on whether or not she's the new Yoko Ono.

Finally, we'll accept Craig Kilborn's apology any time. As we reported last column, Kilborn made some appalling sexist jokes about the fight by Miss World contestants to save the life of a Nigerian

woman due to be stoned to death (but who says Islam is a violent religion?) under Islamic law for alleged adultery. At week's end, after pressure from the Miss World contestants who threatened to withdraw from the pageant (scheduled to be held in Nigeria this month, and the revenues are awesome), the central government announced there would be no more stonings of women for adultery. What international heavyweights could not achieve, a bunch of beauty queens with a real platform did. You go, girls! Pay up, Kilborn. Sexism is so *déclassé*. ▼

## Being Earnest

◀ page 38

thor's wit, never emerging into their own personalities, the film becomes tiresome and irritating, drained of life by the hammering of bravura dialogue and the flatness of its characters. This *Earnest* works as a letter-perfect historical record of the play, and so rises and falls on the strength of that play rather than on its (nonexistent) cinematic impulses.

This was the last of Wilde's plays, written in 1894 and premiered in 1895. It was mostly well received by the critics, with a few notable exceptions like George Bernard Shaw. The public was equally responsive, at least until producer George Alexander, stung by the author's well-publicized sex scandal, first removed Wilde's

name and then stopped the advertising. After a less than three-month run of 81 performances, *Earnest* disappeared, to be revived as one of the author's most popular works starting soon after his death in 1900.

Wilde himself thought the play "really very funny," but Shaw's contrary reaction deserves to be quoted: "It amuses me, of course; but unless comedy touches me as well as amuses me, it leaves me with a sense of having wasted my evening. I go to the theatre to be moved to laughter, not to be tickled or bustled into it; and that is why, though I laugh as much as anybody at a farcical comedy, I am out of spirits before the end of the second act, and out of temper before the end of the third, my miserable mechanical laughter intensifying these symptoms at every outburst. If the public ever be-

comes intelligent enough to know when it is really enjoying itself and when it is not, there will be an end to farcical comedy." An assessment that applies equally well to Asquith's diamond-bright but ultimately suffocatingly faithful rendering of a play capsized by the very superficiality it criticizes.

The Criterion DVD shows off the Technicolor to good effect, with only an occasional bit of jumpiness or color shifting. Extras include a photo gallery and an informative essay by historian Bruce Eder that includes, among other things, the fact that Asquith's father, Herbert, was one of the officials responsible for Wilde's prosecution. We could thus read his version of *Earnest* as the revenge of Asquith, a gay man whose sympathies were clearly with Wilde, on his father and the forces he represented. ▼

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## FILM

# Gay afterschool special

Music may be the 'Food of Love,' but this movie is not

by David Lample

In the new same-sex romance *Food of Love*, two young men poke fun at E.M. Forster for the absurdly utopian ending he projected for his upstairs/downstairs male couple in *Maurice*.

"The fact that you never get to hear what actually happens to Maurice and Alex after they run away together doesn't sit well with me. Besides, what is a greenwood?"

"A wood or a forest with green foliage."

"My professor told me that for Forster's generation, the greenwood was a hypothetical gay-positive space they had to posit in order to will into being."

Such self-conscious and intellectually pretentious dialogue, with its almost campy parody of a bad gay afterschool special, is at the heart of what's wrong with this film adaptation of a 1998 David Leavitt novel.

Veteran Spanish director Ventura Pons' treatment of Leavitt's *The Page Turner* puts cold and calculating flesh on the story of one Paul Porterfield, an 18-year-old music student whose ambitions considerably exceed his talent. Paul (newcomer Kevin Bishop) counts himself lucky when his crush on noted pianist Richard Kennington (Paul Rhys) seems headed beyond a brief fling, but the affair actually leads him to a heartbreaking glimpse of his rather bleak prospects as anything more than a kept boy in a musical world peopled by snobs, sharks and neurotics.

Like the young hero in Leavitt's *The Lost Language of Cranes* (directed in 1992 by Nigel Finch for the BBC), Porterfield gets back rubs from a fickle older lover, has his middle-aged soul revealed in his choice of boxer shorts, and endures a tortured relationship with a difficult mother.

The trademark Leavitt mother-bashing is exacerbated by a Juliet Stevenson performance that is first too histrionic, but quickly switches into Doris Day channeling Oprah. Stevenson, a fine British actress whose best work is on display in Anthony Minghella's *Truly, Madly, Deeply* (the *British Ghost*), makes the mistake of play-



Agent Joseph Mansourian (Allan Corduner) manhandles page-turner Paul Porterfield (Kevin Bishop).

ing the soon-to-be divorced Menlo Park matron as an hysterical harpy with high-pitched speech inflections, sacrificing the lower end of her normally beautiful vocal range. Oddly, Stevenson reminds me of Sally Kellerman's birdlike mothering of Bud Cort in *Brewster McCLOUD*.

## Pimple up

The best of *Food for Love* is an honest depiction of coming out — a painfully messy process, seldom pretty to observe. Had Paul realized his dreams, they would have come at the expense of his turning into an impossible little prig. Bishop nicely mimes the stiff body language of a kid with a severe mind/heart disconnect.

Pons' adaptation of Leavitt's

slight novel (a kind of inflated version of his superior early short stories in *Family Dancing*) is painfully faithful, but still suffers from the absence of key details. Leavitt has a lovely description about the pianist Kennington discovering a "fine spray of pimples" on the shoulder blades of young Porterfield as he gives him a seductive back rub. To the camera, of course, pimples are merely pimples, without the metaphoric weight contextualizing a first-time sexual experience. An intrusive narrator wouldn't help here, but another erotic image should have been found.

Grief experienced by Kennington's agent/lover Joseph Mansourian (Allan Corduner, in the largely thankless role of the film's

obligatory heavy) also comes off as superfluous and sappy. The death of his dog could have had real poignancy, as it does in the novel, where Mansourian frets about encountering the dead dog's food

trays in the kitchen. Keenly missed, too, is a scene from the novel in which Joseph recalls the long-ago day when both the dog and his love for prodigy pianist Richard were in their puppy stage.

The creators of last year's underappreciated teen drama *L.I.E.* understood that the onscreen depiction of sex between a teenager and a much older man is a difficult thing to navigate. Thus they kept platonic the affair between Howie and Big John, which, starting with an act of betrayal, is quickly threatened by lust, swerves to romance, and finally emerges as fatherly in the best sense. *L.I.E.* one-ups Leavitt at his own game of providing soulful succor for fatherless boys.

Teddy, a character largely missing in action in *Food of Love*, is Paul's horny roommate in the novel. His romantic exploits are a neat counterpoint to Paul's miasma, and could have provided the film with some much-needed comic relief. From *The Page Turner*: "Opening a can of Diet Coke, Teddy sat down on the sofa. 'Your mother called this afternoon. It was pretty funny, the whole time we were talking I was getting a blow job.'" ▼

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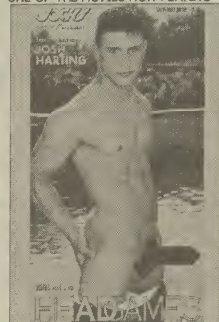
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Cindy Goldfield sings 'Anna Came to Havana' in staged-concert *Peggy-Ann*.

## Dreamgirl wakes up

### 42nd Street Moon revives 'Peggy-Ann'

by Richard Dodds

With Rodgers and Hart's *Peggy-Ann*, 42nd Street Moon is taking a back-to-basics approach. While the company's staged-concert endeavors at the Eureka Theatre have been adding the accoutrements of fuller productions, *Peggy-Ann* finds the performers with scripts firmly in hand and returning to their onstage chairs when they depart a scene. The simplicity befits the low-key charms of this intimate 1926 musical.

*Peggy-Ann* came at the front end of Rodgers and Hart's 22-year collaboration, and the score produced none of the masterpiece standards that were soon to come. Even so, mixed in with concessions to musical-comedy conventions, there are two lovely ballads, "Where's That Rainbow?" and "Come and Tell Me," as well as two engagingly perky uptempo tunes, "A Tree in the Park" and "Give This Little Girl a Hand."

The manner of the day didn't require much logic in associating songs to plot, but because Herbert Fields' libretto takes place in

the heroine's dream world, the songs actually often do emerge from the bizarre plot twists that the subconscious can provide. Living a life of unhappy drudgery in upstate New York, *Peggy-Ann*'s escapist dream takes her to New York City and Havana, and involves encounters with pirates on the Hudson River and an effemi-

"Did he steal anything?"  
"A few kisses."  
"Petty larceny. Ain't I a wit?"  
"Yeah, a nitwit."

Director Greg MacKellan has approached this material with a playful hand that first shows itself during the overture as the cast finds itself in a game of musical chairs. There are several misfires

## Peggy-Ann's escapist dream takes her to New York City and Havana, and involves pirates.

nate talking fish.

Much has been made of the musical's early incorporation of theories and terminology of Freudian theory, but little of that registers in this production. True, *Peggy-Ann* does show up at her wedding naked (well, almost), quoting from a common dream theme, but there's little else to suggest the musical's creators much cared about the fledgling field of psychiatry.

Mostly, the dialogue is joke-driven. Consider this old-school exchange:

among the cast, but Sorsha Miles creates a winning *Peggy-Ann*, and Bill Fahner has the right comic take on her long-running beau.

*Peggy-Ann* was a considerable hit in its day, and it pointed to the bright creative future facing Rodgers and Hart. This production provides broad hints of both these attributes. ▼

**Peggy-Ann will run through Nov. 17. Tickets are \$25-\$27. Call 255-8207.**

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## Cock watching

### 'Puppetry of the Penis' withers

by Richard Dodds

Even if your expectations are Lilliputian, you may be disappointed by *Puppetry of the Penis*. That was certainly the case with me, as I arrived at Theatre on the Square with my brain set to stupid, but still felt that 10 minutes of this stuff would have been ample.

The disappointment is not that this is a show built around two guys who use their cocks, balls, and scrotums to make familiar objects. That's a given. No, the disappointment is how unremarkable this talent turns out to be. Few of the installations, as Simon Morley and David Friend call their dick tricks, look much like what they're supposed to be.

You can announce that you're creating the Eiffel Tower by pulling your penis upwards, but that doesn't mean it looks like anything other than a stretched penis. Well, OK, if your scrotal sack is loose enough, you can make it look like a hairy tongue. At least Friend can, but he can claim his wrinkly scrotum looks like fried chicken all he wants, even when projected on a large screen, but I'm not buying.

*Puppetry of the Penis*, which unfortunately must be called a worldwide phenomenon, actually has a very reasonable genesis. After enough drinks, Morley and Friend would entertain pubmates in their native Australia by suggesting mollusks, parachutes, and hemorrhoids with their genitalia. And you can easily imagine them surrounded by five or six beery buddies egging them on in the men's room.

In that context, their non-penile performing skills are perhaps also best appreciated. But on the stage, their patter is



David Friend and Simon Morley have penile performing skills.

mediocre, its delivery well-worn, and their personas only borderline likable.

Now for some good news: New York comic Alexandra McHale does a 20-minute warm-up that is hip and funny. And then comes the main event, 50 dingdong min-

utes that should satisfy anyone for a lifetime. ▼

**Puppetry of the Penis is running at Theatre on the Square. Tickets are \$39-\$50-\$44.50. Call 433-9500.**



# Miller genuine draft

Matthias Goerne sings Schubert on CD

by Tim Pfaff

The first time I heard Matthias Goerne live, singing Lieder in Herbst Theatre, I was torn between the raw immediacy of his singing — which seemed dangerously close to veering out of control without ever doing so — and the apt, if distracting, thought that a new Wozzeck was in our midst. He recently sang that role in Berg's great opera in a much-praised new production at London's Covent Garden — where Andrew Clark, the most reliable of the UK's critics, credited him with an "assured performance," but one in which "the tone is too soft-grained and noble." Having already written of his eagerness to hear the baritone's Wozzeck, Clark indirectly, but plausibly, laid the blame on the director.



CD evidence alone makes it clear that Goerne's tendency is hardly toward the "soft-grained" (though he can do noble). One need look no farther than his new Decca CD of Schubert's *Die schöne Müllerin* for confirmation. It's become almost fashionable in these dark times to view song cycles such as this one as tales of descent into madness. Although there's nothing trendy or crassly market-oriented about this joint effort between this invaluable baritone and his regular pianist, the equally uncompromising Eric Schneider, the pair leaves no doubt that Schubert's protagonist, a love-crazed young miller, does come seriously unhinged.

It's Schneider who gets in the first licks. There's something martial and almost menacing about his playing in "Das Wandern," the first song, and a sense of impending doom and emotional treachery is never far from the pianist's fingertips. The carefree air usually associated with that innocent first song is gone. The psychic hounds snap at the heels of this hapless lover from the start, and desperation informs Goerne's interpretation throughout. His is the loudest, harshest, most pressured "Das Wandern" in my experience, and it sets the tone for the harrowing music to come.

## Ice capades

What keeps this interpretation from becoming terminally overwrought is Goerne's unwavering, icy-clear vision of the cycle. Still, he and Schneider lavish a full range of expression, including the achingly tender, on the 20 songs. ("Tränenregen" finds them at their most touching and, in strictly musical terms, free.) But this is hardly an "everyday" reading of this staple of the song literature. Its unremitting intensity puts it in a class of its own, and it's not an interpretation even I would want

— or, more to the point, could bear — to hear every time. Other singers have got this famous piece "right" in tamer, more alluring versions, yet this is a view of the work we'd be vastly poorer without.

In its thrall, we're never far from the realization that its poetry called out to poor, gay Schubert shortly after he became aware of having syphilis, which he knew would eventually take him off, probably with a quotient of madness in the process. Particularly as sung by Goerne, one hears, in the pivotal song, "Pause," the composer's identification with the protagonist as a singer who wonders if sad songs lie ahead. (Oh, do they.) The poet's claim that his happiness is too great to express — and the music's counterclaim of unfathomable unhappiness — is one of the masterstrokes of this interpretation.

While it's true that there's no lack of good Lieder singers

among the up-and-comers, Goerne claims his place among the all-time greats with this CD. It reaches its peak where it ought to, in the ineffably sad last two songs. But what haunts me after many listenings are Goerne's renderings of the two fatal words, "Yours" (as in "My heart is yours — please") and "Mine" (as in "Gotcha," in this case wishful thinking). This is not operatic Schubert — Wozzeck sings *Schöne Müllerin*. It's just baldly intimate and real. This guy is dying of another famous killer, loneliness, and Goerne and Schneider never let you forget it.

## Do-it-yourself Mozart

When Graham Johnson doled out the big cycles in Hyperion's complete Schubert song series, *Die schöne Müllerin* went to Ian Bostridge (and the even darker *Winterreise* to Goerne). Bostridge and Goerne are often, and rightfully, compared. EMI's new



Mozart *Idomeneo*, with Bostridge in the title role, looks mouth-watering. But while it didn't dampen my admiration for the British tenor, I found myself longing to hear Domingo or Pavarotti in the part again. (Both were exemplary *Idomeneos*.)

Warning: the point of this *Idomeneo* is to set the record straight. The set includes all the music Mozart wrote for versions of the work in a make-your-own-*Idomeneo* programmable format. As always, it would have been better for the fine musicians (Lorraine Hunt Lieberson is

Idamante) to make their own. Instead, under the direction of Sir Charles Mackerras, they make an earnest, correct, "study" *Idomeneo* that lacks in heat what it sheds in light on an opera that no longer needs defenders.

Although I've never doubted the sincerity of Mackerras' love of 18th-century opera, I've never clicked with it, either. Despite his keenness on performance practice, he seems almost phobic about historical instruments. Here, his Scottish Chamber Orchestra plays as if it were wearing stiff period costumes rather than playing period instruments. Plus, it sounds like it's been recorded from the next room.

The set has its moments, and "serious" Mozartians will have to have it — but it's tepid and, at its worst, sounds more like oratorio than opera. Give me Jimmy Levine and Placi or the Fat Boy any old day. ▼

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# OUT & ABOUT



Benjamin Privitt, Michelle Starrs and Douglas Giorgis play in Felice Picano's *The Bombay Trunk* at NCTC. See Saturday.

## Calendare by Mark Mardon

### Six Degrees

Not long after I turned 40, I undertook to learn what every teenager on the globe already knows: how to DJ. I bought myself a couple of snazzy Pioneer CD spinners, hooked 'em up to a mixer, threw in a crazy Korg Kaoss Pad to create all kinds of wild electronic distortions at the touch of a finger, bought a couple of used turntables and some used vinyl, threw everything together and, with the help of DJ Logos (who spins at The Powerhouse late on Monday nights), managed to turn out some decent sets at parties, and to create some cool ambient vibes in various art spaces. Which brings me to Six Degrees Records, the coolest local world-beat/techno-trance/hip-hop label. They put out a dazzling array of Asian fusion, hip hop, Brazilian, techno/trance albums, showcasing top-notch artists whose futuristic visions are informed by a deep love of tradition.

At the top of the Six Degrees playlist is Michael Franti & Spearhead, whose latest album, *Stay Human*, includes the track "Rock the Nation," which in vibrant hip-hop style asks many of those hard questions about corporations and violence, and how the truth shall come out in these mean, aggressive times, when everyone wants to be a fat tycoon. Are we a peace loving nation? he asks. The answer speaks to the tenor of our times, in barely controlled rage.

One of my favorite local DJs, Cheb i Sabbah, recently put out a great new album in *Krishna Lila*, which marks the final release in a trilogy that began with *Shri Durga* and *Maha Maya*. He's into blending bhajans, the devotional music of India, with funky electronics, magnificently collaborating with genius producer/arranger Bill Laswell and Asian dub master Karsh Kale, among others. Born in Algeria, DJ Cheb i Sabbah, began spinning in Paris in 1964, and helped pioneer deejaying as a dramatic art.

The MIDival PunditZ, based in New Dehli, offer a hybrid of classical Indian ragas and electronic music, and have performed with the super-group Tabla Beat Science. For a taste of the future of Asian fusion sounds, their debut album on Six Degrees is tops.

Musician, producer, composer Toby Marks, aka Banco de Gaia, has long been acclaimed for his spacy ambient sounds, including the famed "Last Train to Lhasa." Just out is a retrospective, "10 Years," a double-disc album of beats and chill vibes. A must have.

Last but not least, Bebel Gilberto, the daughter of Bossa Nova master João Gilberto ("The Girl From Ipanema"), has created a modern classic with her debut recording, *Tanto Tempo*. Bebel takes the legacy of the Bossa Nova and brings it into the 21st century, creating one of the sexiest lounge albums you'll find anywhere. ▼



## Fri 8

### 848 Community Space

"Save the CELL," an evening of performance to raise money for CELLspace, curated by Gabriel Todd, hosted by Hanifah Walidah. Featuring Rashidi Omari of Company of Prophets, Azure Tribal Belly Dance, Routes Americanized West African Dance, Moses Sedler, Solo Cello, Ben Kunin and Brad van Cleave, North Indian Classical Music, dancer Keith Hennessy, DREAM Hip Hop Dance, and Shelly Smith. CELLspace, a Mission District community space, has recently fallen prey to the City's permitting craze, and is temporarily closed to events until upgrades are made. \$10. 8pm. 848 Divisadero (at McAllister). Info: 820-1593; www.cell-space.org

### Castro Theatre

Opening night: "Eyes & Ears: The Other Minds Film Festival," brought to you by Other Minds, the people who produce the extraordinary new music festivals. A weekend blowout of motion pictures and live music performances, highlighting the innovative music in film. This year's fest focuses on three important figures in new music: Frank Zappa, DJ Spooky, and Percy Grainger. "Frank Zappa: Phase Two—The Big Note," is a doc by Dutch director Frank Scheffer with historical footage and sounds by Zappa along with various new music groups. Art hip-hop composer DJ Spooky (Paul Miller) has re-edited segments from D.W. Griffith's 1915 Classic silent film *Birth of a Nation*, about the Reconstruction of the South. He'll appear live to perform the new score as the film unrolls. Plus lots more. \$9 per film; \$60 festival passes. Nov. 8, 9 and 10. Tix: Castro Box Office (single tix only); ticketweb.com. Info/tix: 934-8134; www.otherminds.org

### Transparent Theater, Berkeley

Opening night: "Eternity is in Love with the Productions of Time," a world premiere directed by Tom Clyde. Set in a fantastical version of the Soviet Union, the play involves a group of artists defying authority and living the consequences. A singer named Rose is having an affair with a poet. When her husband finds out, he phones the secret police and reports a subversive poem by the adulterer. The call sets in motion a clash between the energy behind creating art and the energy opposed to it. The play incorporates poetry and text from artists who wrote powerful words in the face of resistance and fear, including William Blake, Franz Kafka, Bob Dylan and various Russian poets. Live music by composer Daniel FeinSmith. \$22. 8pm Fri. & Sat.; 7pm Sun. Thru. Dec. 8. 1901 Ashby Ave., Berkeley. Tix/info: 510-883-0305; www.transparenttheater.org

### Space 743

Opening reception: "100 heads & hands," sculpture by Michelle Gregor. Free. 6-8pm. Thru Dec. 21. Wed.-Sat. noon-5pm (or by appt.); closed Nov. 28-30. 743 Harrison St. Info: 777-9080; www.thelcaystudio.com

### Boom Boom Room

Shake your booty to the sounds of the big, brassy Extra Action Marching Band. 1601 Fillmore St. Info: 820-3200, ext. 165; extra-action.com

## Sat 9

### All Saints Episcopal Hall

"Cowboy Boogie!" A new monthly queer dance organized by Ken, Chris, & Don, featuring east and west coast swing, lindy and country-western music. \$5-\$7 sliding. 7:30-11pm (free swing and 2-step lessons from 6:30-7pm). 1350 Waller St. (btwn Masonic & Ashbury). Info: Ken at 821-0423; www.geocities.com/cowboyboogiesf

### Jon Sims Center for the Arts

The Sims Center opens both studio theaters for their third annual "Performance Panoply," a gala evening with a cash wine & beer bar, sweet & savory foods, and live performances. Hosted by Shar Rednour and Paul Loper, with music by Copper Wimmer, Opus Q: East Bay Men's Choral, and Maxine Fortune; dance by Hahbi Ru, Middle Eastern Dance Ensemble, Jo Kreiter of Flyaway Productions, and the Queer Jitterbugs; readings/spoken word/comedy by Jaime Cortez, Shailja Patel, Kirk Read, Mario Balcita, Carol Queen, Zach Barnett, Daphne Gottlieb, Veronica C. Combs, Rachel Rodriguez, Simone de la Getto, Carolyn King, and Laughing Stock Improv Theater. A benefit for AIRspace, Artist-in-Residence Program. \$10-\$25 sliding. 8-11pm. 1519 Mission St. (btwn 11th St. & S. Van Ness). Info: 554-0402.

### New Conservatory Theatre Center

Opening night: NCTC's Pride Season 8 presents the world premiere of Felice Picano's *The Bombay Trunk*, directed by Clay David, featuring Douglas Giorgis, Christian Heppinstall, Tiffany Hoover, Benjamin Privitt and Michelle Starrs. In this murder mystery black comedy, nothing is as it seems. \$38 for opening and reception; \$25 Wed. & Thu., \$28 Fri. & Sat. 8pm; 2pm Sun. Thru Jan. 5, 2003. 25 Van Ness Ave. (at Market). Tix/info: 861-8972; www.nctc.org

### New Conservatory Theatre Center

NCTC and Unidentified Theatre Company present Nicky Silver's darkly comic "The Food Chain," as part of NCTC's "Twist and Shout Festival." Directed by Christopher Jenkins. Featuring Dawson Moore, Donna Trousdale, Eric Rice, Scott Cox, and Maya Mahler. Ananda, an anorexic poet of some pretension, has been married three weeks, but her husband has been missing for two. Meanwhile across town, Serge, a completely vain runway model, is intruded upon by a former one night stand. Body image, promiscuity, mistaken identity, culinary madness and fickle romance inspire the madness in this romp. Audiences get to choose either a bright "up" ending or a dark "down" one. \$25 opening night; \$15-\$20 other nights. Wed.-Sat. 8pm; Sun. 2pm.

### Herbst Pavilion, Fort Mason Center

"San Francisco Clay & Glass Festival," showcasing handcrafted ceramics and blown glass from more than 100 artists. Unique objects ideal for holiday gifts: dishes, platters, bowls, sculpture, jewelry, teapots and more. \$7 (\$5 seniors; children under 12 free). 10am-5pm Sat. & Sun. Info: 507-9909; www.acga.net

### Yerba Buena Center for the Arts

Ghost Festival 2 presents the world premiere of "Kuan-Yin: Our Lady of Compassion," a new performance work by Brenda Wong Aoki and Mark Izu, featuring artists from Japan, Hong Kong and the Bay Area. The focus is on the millennia-old figure Kuan-Yin, who embodies compassion and peace around the Pacific Rim. \$15-\$25. 8pm (also 2pm Sun., Nov. 10). 701 Mission St. (at 3rd St.). Tix/info: 978-ARTS (2787).

### ATA Gallery

Other Cinema proffers "Projected Gesture," a showcase of expanded-cinema pieces in which the projectors are "played" in live-action performance. Headlined by the Overdub Club, mounting an extended mix of live music and dueling/dueting 16mm projectors, plus Pad McGlaughlin with a 20-min. set of StereoScopophilia, enacting 3-D experiments, and Melinda Stone hand-cranking her 35mm "Poop or Berries?" to the live sounds. Lots more. \$5 (3-D glasses provided). 8pm. Artists' Television Access, 992 Valencia St. Info: 824-3890.



Tori Stodde plays classical piano in an all-Norwegian program this Sunday, Nov. 8, 4 p.m. at Old First Church, 1751 Sacramento St. Call 474-1608.

### Lavender Seniors of the East Bay

Lavender Seniors, a group for gays, lesbians, bisexuals and transgenders over the age of 55, hold their monthly potluck at noon. They also seek volunteers of all ages to work with socially isolated seniors. San Leandro Community Church, 1395 Bancroft Ave., San Leandro. Info/rides from BART: 510-667-9655.

### Berkeley South Branch Library

"An Afternoon of Mystery," with Bay Area authors Jake Fuchs (*Death of A Prof*, *The Nursery School Murders* II), Owen Hill (*The Chandler Apartments*), and Mary Madsen Hallock (*The Dog On The Roof*), a riot of comical mystery stories, including Berkeley crazies, Zapotec farmers and more. Free. 2pm. 1901 Russell St., Oakland. Info: 510-848-4777.

### 26 Mix

"Shadowplay," a queer/omnisexual club that plays post-punk, goth, punk, indie, new wave, and glam. Says DJ Donimo: "Shadowplay was started for real music fans who do not have any genre stereotype hang-ups... We don't care what you wear, and we have no required or requested dress code. However, we are fashionistas, so definitely dress it up if you'd like." Free b4 11pm; \$5 after. At Mission & 26th St. (next to wig shop). Info: www.geocities.com/shadowplaysf

## Sun 10

### Small Press Traffic @ CCAC

"Figure 8," Small Press Traffic's 8th Annual Literary Soiree and Auction. A full day of food, music, drink, entertainment, celebrity appearances, raffle for fab prizes, auction (of literary manuscripts, autographs, mementos, letters, photos, artwork and literary ephemera), Poets Theatre, and ersatz Olympic skating glamour. Presentation of SPT's annual Book Awards for the best books of poetry published last year. Special Feature: World premiere of "Flamingo Road," a new play by acclaimed queer poet/novelist/playwright Kevin Killian. It centers on an elderly Lucille Ball, post Ricky Ricardo, in a surreal look at the meaning of life, with Norma Cole, Kota Ezawa, Clifford Hengst, Scott Hewicker, Mac McGinnes, Karla Milosevich, Rex Ray, Laurie Reid, Jocelyn Saldenberg and Wayne Smith. \$10. 2-7pm (auction at 4:30pm; play at 6pm). California College of Arts and Crafts, SF Campus, 1111 8th St. (at Irwin).

### Artists Television Access/Modern Times Bookstore

Media Alliance presents "MAZE 2002," the second annual Zine Expo and Book Arts Fair, featuring exhibition tables (at ATA, 992 Valencia St.) for self-published comic artists, zinesters, and book artists, along with panels and readings (at Modern Times, 888 Valencia St.). Free. 11am-5pm. Info: www.media-alliance.org/maze

### SF Hiking Club

Join other outdoors lovers for a Kortum and Pomo Canyon trails hike. Spend a day in Sonoma Coast State Beach and enjoy lush redwood groves overlooking the winding Russian River and ocean panoramas from the coast trail. It's a moderate 9-mile hike with a 1,500-ft. elevation gain. Meet 8:30am under the large Safeway sign at Market & Dolores. Info: 487-6410;



www.sfhiking.com

**PFLAG @ St. Francis Lutheran Church**

Parents, Families and Friends of Lesbians and Gays (PFLAG) presents "Creating Community," with guest speaker Joan Emerson of Old Lesbians Organizing for Change (OLOC). She will represent these special activists and talk about who they are, what they do and why. All welcome, especially women older than 60, lesbian and straight. Learn the challenges and rewards of being older and lesbian in the Bay Area. Free. PFLAG Support Group meets 2-3pm; program from 3-4pm. 152 Church St. (at Market). Info: 921-8850.

**First Unitarian Church**

Symphony Parnassus, conducted by Stephen Paulson, plays Mozart's "Sinfonia Concertante in E-flat for Violin & Viola, Humperdinck's "Hansel and Gretel" (excerpts), and Debussy's "La Mer." Featuring Florin Parvulescu, violin, Yun Jie Liu, viola, Gretchen Klein, soprano, and Alexandra Ivanoff, mezzo-soprano. \$15 (\$8 students). 8pm. 1187 Franklin St. Tix/info: 986-6026; www.symphonyparnassus.org

**Marlena's**

"Sunday Morning S&M," with your hosts Snatch & Mark Paladini, a brunch and show with tasty food and naughty entertainment. Bring a new/unwrapped toy to benefit Mama Reinhardt's "2002 Toys for 2002 Kids" toy drive. Bring a tape if you wish to perform. Free. 12 noon-3pm. Hayes & Octavia.

**'Club KY' @ Amnesia**

DJs Spike, Jacob & Ashley spin menacing noise, punk, garage, indie-rock & electro-punk at this alternative queer nightclub with a literary bent. Pick up your free copy of Issue 3 of "The Y-Files" zine with cool music reviews and cultural commentary. Everyone welcome. Free. 10pm-2am. 21+ w/ID. 2nd & 4th Sun. of every month. 853 Valencia (at 20th St.).

**Mon 11****Intersection for the Arts**

Campo Santo Open Reading Series presents an informal reading and discussion of "Soul Of A Whore" by Denis Johnson. Experience the full cast reading through the play, an ambitious full-length work written entirely in verse. The story follows the career of William Jennings Bryant Jenks, a Texas preacher whose gifts for spiritual healing collide with the failings of his character. "Soul Of A Whore" completes John's trilogy, following upon his first successful world premiere plays, "Hellhound On My Trail" and "Shoppers Carried By Escalators into the Flames." \$5-\$15 sliding. 7:30pm. 446 Valencia St. (btwn 15th & 16th sts.). Info: 626-2787; www.theintersection.org

**Plush Room**

Christopher Copeland Productions presents "Dangerous Blues," blues that "ole-time singers made famous, featuring Rod Sherrill, Vicki Burns, Adriano Faquini, and Emily Wade, with Tom Shaw on piano, Dan Keller on bass, and Doug Woods on drums. \$20 (plus 2-drink minimum). 7:30pm doors open; 8pm showtime. York Hotel, 940 Sutter St. (at Leavenworth). Tix: 885-2800.

**QComedy @ The Center**

"QComedy Showcase," hosted by Regina Stoops, with Lisa Geduldig, Alicia Dattner, Bridget Schwartz and more. \$8-\$15 sliding. Doors 7:30pm; show 8pm. SF LGBT Community Center, 1800 Market St. (at Octavia). Tix/info: 865-5633; www.harveymilk.org; www.QComedy.com

**Tue 12****Venue 9**

Footloose presents "Women's Work," produced by Mary Alice Fry, an ongoing, bi-monthly series featuring live dance, theater, music, spoken word and multimedia. Tonight: Bridget Schwartz (QComedy; Viva Variety; Josie's "Late Nite Live" with David Mills) performs "Office Donkey," a new improved version of her ever-popular and hilarious take on corporate America. A temporary receptionist slowly loses her cool. Things end



Brenda Wong Aoki performs in *Kuan-Yin: Our Lady of Compassion*, as part of "Ghost Festival 2" at Yerba Buena Center. See Saturday.

badly. Plus: Cathy Roy's "Canary Me," a wild, wacky "Betty Crocker on acid" trip; singer/songwriter Marca Cassidy; solo dance "glimpses" by Sarah Sass. \$8-\$10 sliding. 252 9th St. (btwn Folsom & Howard). Tix/info: 289-2000; www.venue9.com

**Intersection for the Arts**

"The Hybrid Project," an interactive exploration of culture. Dancers, performers, musicians and poets respond to the audience, to each other, and to questions of race, ethnicity, and identity, experimenting with a fusion of style, discipline, language and experience. \$5-\$15 sliding. 8pm. 446 Valencia St. (btwn 15th & 16th sts.). Info: 626-2787; www.theintersection.org

**Wed 13****Brava Theater Center**

Opening night film and gala reception for the 18th annual "Film Arts Festival of Independent Cinema," five days of screenings, panel discussions and parties, presenting works by Northern California film/video makers. Tonight: "A Dream in Hanoi" by Tom Weidinger, with "Indiana Aria" by Elizabeth Pollock. Co-presented by American Conservatory Theater (ACT). Gala reception with Vietnamese delicacies, a DJ, and filmmakers and actors galore. \$20. Film only: \$10 (\$8 Film Arts members). 7pm. 2781 24th St. (at York St.). Tix/info: 552-FILM; www.filmarts.org

**LGBT Community Center**

Town forum: "Bound and Gagged: Political Muzzles of AIDS Prevention," a look at the intense political pressure the Bush administration is applying to AIDS service organizations in an effort to sterilize or silence their safer-sex messages. At a time when bold safe sex campaigns are needed in order to prevent rising syphilis and HIV infections, outreach educators are being intimidated by the Bush administration, backed by religious conservatives, which is sending the message that "Explicit is out. We're watching you. Watch your step. Don't be obscene. Don't promote sexual activity. Edgy education could result in you losing your funding." Featuring panelists Steven Tierney (Director, Office of AIDS, SFDPH), Steve Morin (AIDS Policy Research Center, CAPS), David Evans (Program Director, Stop AIDS Project), Brian Byrnes (Program Director, SF AIDS Foundation), Marcel Miranda (prevention educator), and Frank Strona (men's sexual health specialist). Sponsored by EROS and the Harvey Milk Institute. Free. 7-9pm. 1800 Market St. (at Octavia). Info: www.harveymilk.org; www.erossf.com

**LYRIC Open House**

Lavender Youth Recreation and Information Center (LYRIC) invites everyone to come in and meet their new Executive Director, Kar Yin Tham, and the rest of the staff. Learn about the power and impact of LYRIC's programs. Refreshments served. Free. 4:30-7pm. 127 Collingwood (btwn 18th & 19th sts.). Info: Matt, 703-8510, ext. 40.

**Victoria Theatre**

Preview: "Hedwig and the Angry Inch," the Bay Area premiere of the rock musical that ran for more than 2.5 years off-Broadway at New York's Jane St. Theatre. Starring Kevin Cahoon in the role originated by John Cameron Mitchell. In a rock gig/stand-up comedy routine, Hedwig relates her tale beginning in the former East Berlin where, as Hansel, he meets an American GI who promises to take the young man home if he undergoes a sex-change operation. The operation is botched, leaving the newly-named Hedwig with just an "angry inch." \$20 previews thru Nov. 17. 8pm. Opens Wed., Nov. 20. 2961 16th St. Tix/info: 863-7576; tickets.com

**A Different Light Bookstore**

Rob Rosen reads from his first novel, *Sparkle*, a classic who-dunnit involving two SF boys running the gay gamut. Free. 7:30pm. 489 Castro St. Info: 431-0891; www.adlbooks.com

**Thu 14****Jon Sims Center for the Arts**

Jaime Cortez guest curates "LIT @ JSC," presenting writers Truong Tran and Ramon Garcia. Both Vietnamese and American, writing both prose and poetry, Truong sees his cultural background as instrumental in translating Vietnamese ideas and beliefs through American expression. His voice as a gay Vietnamese man reaches an American audience with gripping power. Garcia writes fairy tales of a polymorphously perverse California where trannies, werewolves and revengeful ghosts rub elbows and other body parts in agricultural valleys and crowded housing developments. \$7-\$12. 8pm. 1519 Mission St. (btwn 11th St. & S. Van Ness). Info: 554-0402; www.jonsimsctr.org

**Mills College, Oakland**

Mills College Repertory Dance Company presents Paul Taylor's "Aureole," restaged by former Taylor principal dancer and Mills faculty member Mary Cochran. Plus premieres by Bay Area choreographer Kim Epifano and faculty members Kathleen McClintock and Anne Westwick, and more. \$12 (free to Mills community). 8pm. Thru Nov. 14. Haas Pavilion, Mills College, 5000 MacArthur Blvd., Oakland. Info: 510-430-3258.

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Directed by **Loretta Greco**

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# Good for two decades

## The AIDS Emergency Fund at 20

by Mister Marcus

It hardly seems like 20 years since a few leather-oriented men sat down in a kitchen on California Street and after discussion realized that persons afflicted with the AIDS virus were getting all the medical attention then available, but their personal living situations were not. That was the beginning of what we now know as the AIDS Emergency Fund. But then, it was known just as The AIDS Fund.

Leathermen George Burgess, Walter Mellon, Hank Cook, Rick Booth and several others became concerned that ongoing expenses such as rent, utilities, food and other amenities were not there for AIDS patients, many of them their personal friends or acquaintances.

Since then, thousands of people have come forth with fundraising ideas, most of which were leather-oriented. San Francisco's leather community of yesterday was among the first in the nation to "take care of their own."

There were no groups that supplied hospital robes, slippers, tooth brushes, teddy bears, Sunday meals in the hospital wards, no hospices, no post-diagnosis assistance for housing, jobs and quilts, no nonprofit gift shops or preventive classes or groups to educate the population about safe sex.

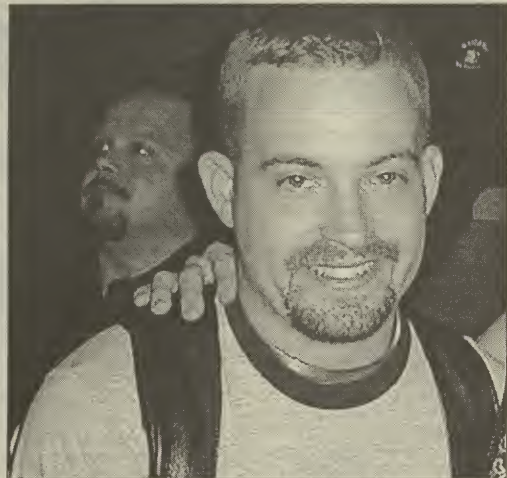
These San Francisco efforts were viewed by the leather communities in other cities, and groups like Brother Help Thyself in Washington, D.C. (BHT) and AIDS Project Los Angeles (APLA) to name only two, were launched with similar objectives.

I was honored to be named the first ever, Honorary Co-Chair of the AEF along with Sharon McNight in 1982. The first AEF fund raising gala dinner was held in a restaurant whose name I forget on 11th and Folsom on the site where Slim's Nightclub now stands.

Over the years, community activists were named to the board of directors of the AEF, many no longer with us. Each performed their duties with vigor, dedication and got results.

### Nothing to gripe about

Last week, an unsigned letter was mailed to local gay newspapers and other individuals, containing scathing indictments



The pride of California Leather Boys, Jeffrey Nowack, will represent the entire State of California at American Brotherhood Weekend in Washington, DC in the Spring of 2003. He is a charter member of the Boys of San Francisco.

against the AEF, citing "names" that will be honored at this year's gala on Wednesday, November 20. To be sure, many individuals are honored more than once, but these people put themselves "out there" to work hard to maintain the level of financial grants that clients need and deserve.

Every little bar fundraiser, contest, show, beer bust, raffle, auction, bike ride, dungeon tour, and beer bust requires a lot of time and energy by countless people who do not

ask for recognition and are often left out of the "big" awards. But these people are not doing what they do to be "rewarded," nor to have spotlights turned on them for their efforts. They know there are jobs to be done and their efforts often go unnoticed; nevertheless, they continue to do the dirty work, clean-up and schlepping around that any fundraiser needs. Gay businesses are hounded for merchandise, hotel rooms, meals and services, and they never say no.

Everyone that is involved with projects to enrich the coffers of the AIDS Emergency fund knows that many, many people they will never meet will have, if not a better life, at least an enhanced situation, and they are thankful for your efforts.

Unlike some other agencies in this community, the leadership of the AEF has never been accused of improprieties, financial scandal or other negative acts. The early leaders in the organization did such a wonderful job that the awards handed out each year to deserving individuals are named after those pioneers. And if anyone has a problem with that, they are on the wrong wavelength.

It is true that there have been some repeat honors for certain individuals, but those individuals are out there constantly working for what they believe is a good thing. I hope you will all continue to support the efforts of the AIDS Emergency Fund. Oh sure, there are sometimes gripes that the organization is not truly leather-oriented, but that should not be a deterrent to anyone who has compassion for those less fortunate than themselves. I have been assured that salaries being paid for staff do not come from your fundraising efforts. It takes hundreds of thousands of dollars to maintain the grant level for clients, and the economic situation being what it is these days, corporations and foundations also need to "give back." I hope to see many of you at the 20th AEF Anniversary Gala.

### In other worlds ...

There was a big turnout in  
page 47 ▶

## EVENTURES IN LEATHER

### Weekend, November 8-11

It will be busy from coast to coast this weekend. It's the Mr. Palm Springs Leather contest in that desert oasis, and there's the Mr. Florida Leather contest in Fort Lauderdale; the Mr. Leather Ottawa-Hull in Ottawa, Canada; "In the Realm of the Senses" leather weekend in San Jose; and the naming of Mr. and Ms. Santa Clara Co. Leather.

At the Cell Block in Chicago, Mr. International Rubber 2003 will be chosen, and in Amsterdam, leather/SM women will gather for the 5th annual WALP conference. If all the producers of these events follow through, I'll have the results for you next week.

### Sunday, November 10

Annual Veteran's Day Uniform Party, a benefit for SLDN, with a beer/soda bust (\$7) from 1600-2000, plus auction, raffles and special prizes for those in uniform.

### Tuesday, November 12

Bondage Buddies meets at 933 Harrison. \$10 entry fee. For more info surf to [www.blowbuddies.com/bondage.html](http://www.blowbuddies.com/bondage.html).

### Saturday, November 16

Mr. Pistons Leather contest at that famous bar in North Long Beach. No details were available at my deadline.

Mr. Detroit Eagle Leather in Motown, also no details.

### Sunday, November 17

The SOMA bare chest calendar guys will be at Daddy's selling and signing the 2003 edition, to benefit AEF and PRC. Got yours yet?

### Wednesday, November 20

The AEF celebrates 20 honorable years of community service with their gala tonight at the Green Room. You should not miss this event.



# Four play

## Quartet of ex-Falconers at Studio 2000

by John F. Karr

With a shelf life of a couple of years, most porn stars have to worry about what to do next. What a relief, then, for Matthew Rush. Falcon Studios recently announced that it has upgraded the bounteously bulging babe from mere Exclusive status to Lifetime Exclusive.

I can see him 30, 40 years from now — with those double-wide, cushiony lips, what a gummer he'll be with his dentures out! And isn't it swell that a hard-on is the body's one fleshy part that never shows the wrinkles?

But I guess there wasn't any golden parachute for erst-

while Falcon stars Cameron Fox, Johnny Brosnan, Roland Dane and Robert Balint, who have suddenly shown up, *en masse*, at Studio 2000. A far cry from Falcon, but still respectable. The ex-Falconers are frequent high points of several new movies, although the quartet's infusion hasn't changed the company's competent, middle-of-the-road fare. This usually features younger guys — a friend of mine calls the standard Studio 2000 cast "old chicken." And he means that in a kind and loving way.

I like their well-groomed and sturdy college-age kids, even if they do look like they aspire more to being members of a boy band than earning a Masters degree. What I don't care for is the company's soporific music, and its insistence on scenes that rarely exceed a tight quarter-hour length, making them feel more *à la carte* than all-you-can-eat. Typically, orgasms seem to arrive not as unstoppable climaxes, but simply because it's time. This snappily efficient, rote progression of activities could be the cause of the lack of passion that routinely undercuts couplings of attractive performers.

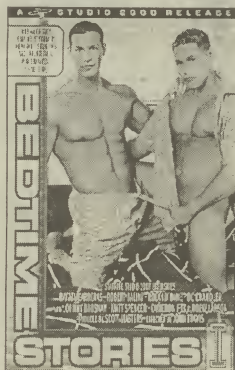
The four Falcon boys first showed up in *Pistons*. These scenes of grease monkeys and their customers were regulation stuff, despite the cast's inclusion of general hell-raiser Richie Fine, and big hunk Balint's ballyhooed bottoming to diminutive (but well-endowed) Fox. Then we're on to *Pledges*, directed by Derek Kent. It's pretty much a disappointment. With a "screenplay" credited to Tyler Adams, the plot about

pledging new boys to a fraternity is barely and sometimes incomprehensibly worked out, with two scenes bringing out the sex-police in me. In a resolutely unerotic scene that's built around an insipid attempt at master/slave role-playing, a kid protests he's neither queer nor a cocksucker, and then proceeds to suck cock. Then he says, with typically dizzy porn-world logic, "Now that I'm a cocksucker, I guess I'm queer. So do you wanna fuck me?" And, of course, opens his ass like a pro (for a cursory fuck in unrevealing positions). It's too bad the scene is so badly created; with his shaved crotch, the kid had visual possibilities.



### Karrnal Knowledge

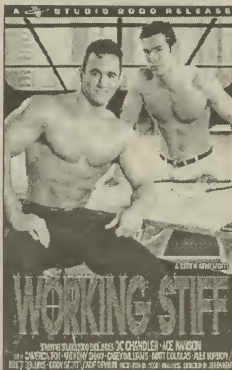
And other pair of supposedly hetero frat bros have sex while one pretends to be asleep. That way it's not homosexual, see? It's also not very entertaining (though Roland Dane's svelte body and honeyed skin is initially alluring; *quelle* rump). And, yes, Brett Collins is a husky athletic type I could certainly pledge to, and fucker Bobby Steel is a snappy looker whose whacked-back bush accentuates the imperious jut of a ponderous poker that stands atop tight balls. But *Pledges* conveys its sights rather dispassionately.



### Time for bed

*Bedtime Stories* #1 was directed by John Travis, and it's helped immeasurably by ditching connective plot to offer four "loops" that each take place on a bed. The scenes are a little more expansive, time-wise, and the performers click together. Cameron Fox's milk-white skin is gorgeous

against Dane's polished bronze, and Dane's asshole is sooooo succulent. And the finale really sizzles. When a hotel room is double-booked, darkly suave Spaniard Rafel Carreras and shockingly thick-cocked and snowy-bunned Matt Spencer gladly share the bed. Here's real exuberance, high energy, and happy smiles. *BS #1* is not bad at all.



And then there's *Working Stiff*. Derek Kent's tale about shenanigans in an advertising agency. This one's attempts at wit prove that porn doesn't need running gags. It needs running sex. Would you believe a wonderful scene for Cameron Fox and luscious babe Casey Williams is hatefully interrupted four times, for phone calls, plot developments — even another couple's entire scene! Listen to me now: sex and comedy may possibly mix, but *coitus interruptus* is not comic. It's a testament to the quality of this pairing that you get right back into it each time — Fox's fat, pale cock coolly splits William's muscular ass so wide! Anthony Shaw tears up the opening scene in his steamy li'l devil style, with almond-eyed, long-donged and uncut cutie DC Williams. A nasty pair. DC returns for the finale, in which he's the perfect Jimmy Olson to Ace Hanson's Superman. With a demigod's body and a hero's handsome face, Ace even has Superman's shiny black forelock on his forehead, and a cleft in his chin. Somehow I doubt, however, that Jimmy Olson had a dick as big as Williams'. Better direction woulda helped here — tight close-ups rob us of an overview. But these guys tear it up. ▼

www.studio2000video.com;  
(800) 435-2445

## Mister Marcus

◀ previous page

Chicago for the 25th anniversary of Chuck Rodocker's Touché Bar on the north side. There was a cabaret show at the Leather Archives & Museum featuring Sharon McNight, followed by a celebration at the bar itself. Congratulations to Chuck and his staff and best wishes for continued success.

Things were pretty subdued on the sash-rash circuit last week. The Hartford Colts MC staged their Mr. Connecticut Leather 2002 contest on Saturday night. Sketchy details, but Mark Whelan won the title and Mike Mulhern was the runner-up in a two-man

contest. Mr. Whelan advances to compete in the Mr. Mid-Atlantic Leather 2003 contest in January.

Daddy's Bar celebrated part one of two parts of its seventh anniversary celebration last night (Wednesday), and tonight (Thursday, November 7) the "Daddy of the Year" will be announced, as well as the "Employee of the Year." There'll be a drawing, too, for a Daddy's Vest. Congratulations!

### Remembering Eric

On Saturday morning, November 9, the life of Eric Weinmann of the Edge will be celebrated. The ceremony will be in the bar beginning at 1000 by his family and friends. I could go on for several paragraphs about this gen-

tle man who quietly executed his allegiance to his customers, his friends and his community. Not one for the spotlight, Eric quietly went about getting things done to benefit many who are living a better life because of his efforts. His sense of humor was not lost on all he met him, and he neither shunned the spotlight nor sought it. He was a man who gave back to the community that supported his bar. We always lose the good ones.

What a great feeling to know that from the great beyond, Eric Weinmann is looking down on all of us and urging us to continue his good works. What a great guy! We will all miss his good looks, friendly personality and love of life, not only for himself, but others. ▼

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## PARTING GLANCES

### Richmond Bart 5:20, Sun, Oct 6

You in blue, we spoke, you gave me a cante "with retyrn". Prelude to a kiss? I'd like to know you. 72225

### Derrick From Oakland

Met you at the gym in S.F. on Sunday, Oct 13. You were there before work. We talked about your tattoo. Would like to meet again. Call me. B. 72226

### SF: Thursday, Oct 24 @ 8:30pm

We cruised each other on Larkin Street between Bush and Pine Streets (near Rite-Aid). You: handsome GWM. Me: tanned, handsome guy holding multiple bags. Let's meet. 72239

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### Sweet Spicy & Sensuous!

GWM, HIV-, 44, 5'9", 185lbs, s&p blue. ISO GM, HIV-, 36-50, enjoys dining out, music, massage, cuddling for friendship or more. Call for a date. 72242

### \*Any Race\*

GLM-38, 5'8", 152, muscle/musc body husky look, HIV+, healthy, versatile, great butt. You: slim, to musc body, masc, drug free, 30-40 versatile, nice @ 5'6" to 5'10"ht. 72243

### \*Looking For A Quality Man\*

Good looking GWM, 33, 5'7", 142lbs, HIV-, financially stable, for top GLM for dating & possibly ltr. I love more and traveling. 72244

## SEEKING ADVENTURE

### "Like Strokin To Bareback Videos"

Into playing safely but fantasize about barebacking? Into barebacking videos? Me: masculine GWM, 40yo, 5'11", 165#, sal/pepper, mod hairy, HIV-, seeks similar dude for stroking at my place. 72228

### \*Hot Blond GWM, 21,\*

And older friend seek open minded, horny guys interested in small group sex sessions on a bi-monthly basis. All races welcome. Must be 18-30 and fit! 72229

### 48 Year Old, Hung Black Stud

Needs good head weekly. Seeking an oral expert, either clean shaven or moustache only. Direct phone # required, Oakland area. Experienced, serious replies only please. 72230

### Beer And Strip Poker

Let's drink, strip, dance naked, and get to know each other better. Lean masculine bisexual 43 seeks another lean guy under 45 to have fun with. 72236

### Master Sought

By GWM blind bottom, 50's, personable, sensuous, very obedient. Master is around 50, strong on discipline, demanding, enjoys expanding limits. 72237

### Al Oral Service Delivery

Masc. SF GWM 48 6'1", 190# delivers complete oral service to trim, mature HIV- guys who need head and deep throat service. No recip. req. 72238

### Good-Looking Hispanic And...

Italian guys. I'm looking for Hispanic and Italian men and boys who are good-looking & sexy for fun, sex, etc. 72245

### Santa Cruz Area!

GWM, 50, will orally service all clean gay, straight, bi males 18-30 of any race. No reciprocation expected. No overweights please. Day or night 24/7. Call TJ today! 72246

### Hung Hispanic Guys If You're....

Hispanic and hung 8 or 9 or 10 or more, let's get together, party, and let me service you. We'll have a real fun time. 72247

### Oral Expert! If You Are Hung

8, 9, 10 inches or more, I want to get together with you for a long sucking session-an hour or 2-hours, etc. 72248

### Naked Or Clothed?

One of us is naked, one of us is clothed. One orders, one obeys, we are both lean and masculine and under 45. 72249

### Horsehug Guy Needed! I'm....

Looking for guys who are hung 9 or 10 inches or more for partying, sex, to watch good videos, and just to have fun. 72250

### For Me, My Self, And I

I'm looking for White men who enjoy being suck between your thighs. You be in your 40 or 50, let me lose myself. Need your sniff. 72251

### Let's Have An Orgy!

I want to get together with 2, 3, 4, 5 or more guys for an orgy. Let's party and watch videos, and have lots of fun! 72252

## LESBIAN

### "Attention All Units!"

GWF 43 lives in So. Ca. loves the Bay Area, ISO GWF 35+ who works in Law Enforcement or Public Safety for friendship, phone conversation, penpals. Please call soon. 72231

## FETISHES

### Anyone Out There Into Sheer Socks?

Attractive Latino 35, 5'11", blk hair, brown eyes, uncult, N/S, N/D, size 12 shoe, would like to meet Latinos or Whites into same fetish under 40. Non smokers only. 72232

### Heavy J/O, Dty Talk, Cock Wrship

Intense partying buddy desired, strictly j/o, talk. Your place-p.m. only, no toys, videos, groups, age, size, race, looks, unimportant. Mutual j/o, d/t, c/o wrship. Bring buddy to buddy style. 72253

### Young Drag-Queens Threesome

Me: bi HM, 54, ISO young drag-queens (18-21only) for threesome. Pluses: pretty boys, tight ass, very femme, no drugs, disease free, 69, suck/fuck, ass-play.... 72254

### Lick Your Boot & Kiss Your Ass

Don't take my look or pass any gas. Take off the boot I kiss the foot, sniff with my nose between the toes, if not hit with any shit. 72255

### Dry Face Needs Wet Cum Bath

Masculine WM wants to get on my knees watch senior citizens stroke his cock until it explodes hot cum all over my face. Your place only. 72256

### Foot Players- Looking For Guys

Who like to worship feet. Getting a group together for footplay, rubbing, stroking and toe sucking. Goodlooking GWM seeks others! 72257

### Looking For Hot Stubs In Hose

Attractive GWM, 35, 5'10", 150lbs, looking for hot times with other party boys/guys. Please be masculine, GWM, drug free height/weight proportionate. 72258

## OTHERS

### Hooking Up "Fine Fuckers"

Small group of "Fine Fuckers" looking for other "Fine Fuckers" to join us in a comfortable environment for fun and lounge, cuddling, j/o sessions. If you have what it takes, give us a shout. Looking for masc, musc, ripped, open-minded, toned, Studs. Responsible, Trustworthy. Serious only. All races. 72233

## PERSONALS

# BAY AREA REPORTER PERSONALS

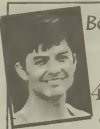
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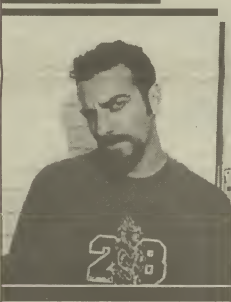
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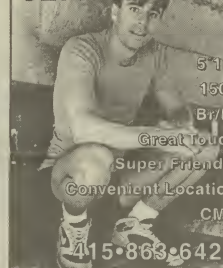
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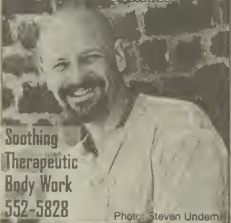
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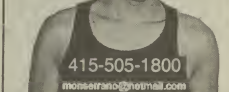
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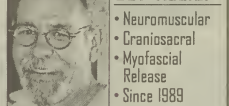


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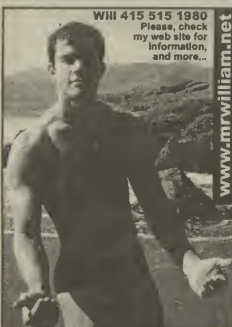
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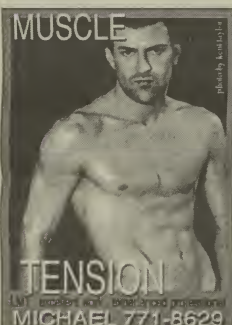
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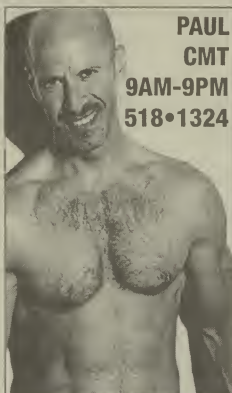


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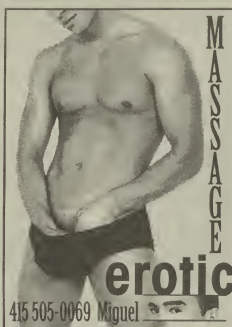


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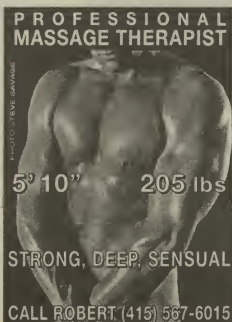
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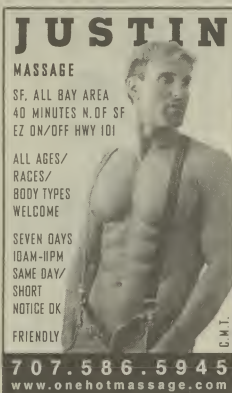
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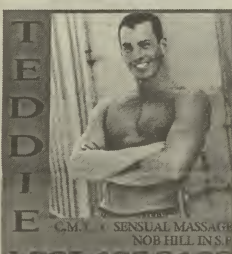
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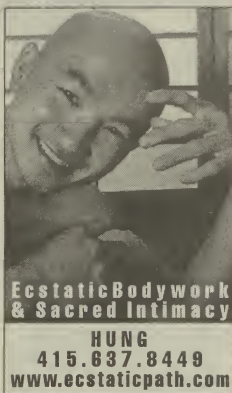
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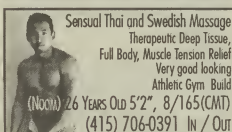
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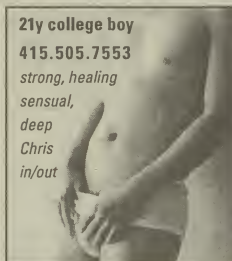
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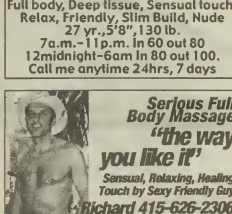
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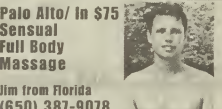


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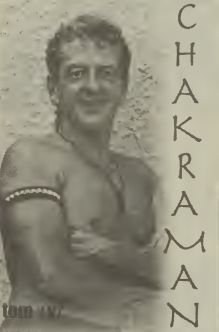
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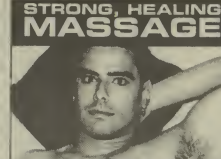
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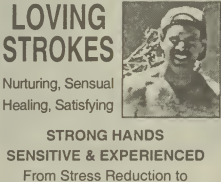
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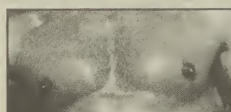


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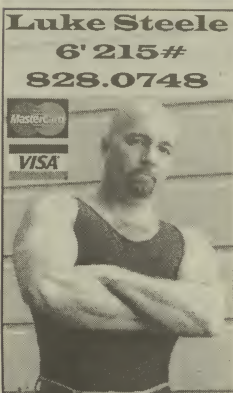
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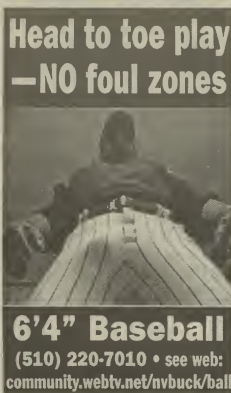
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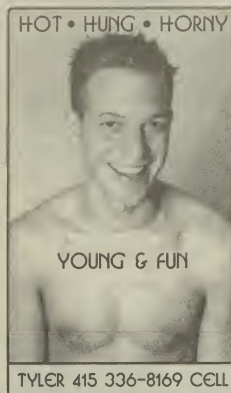
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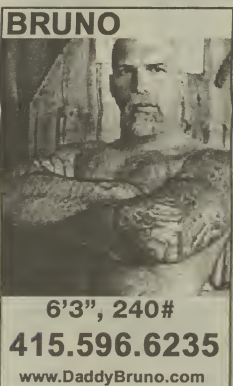
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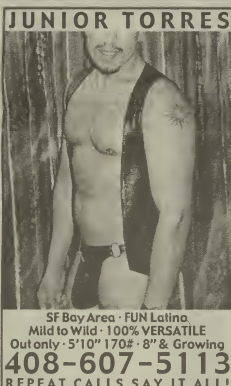
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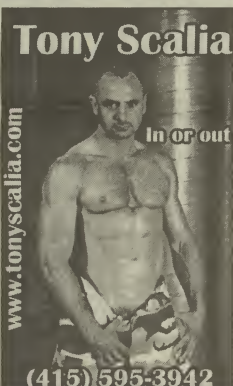
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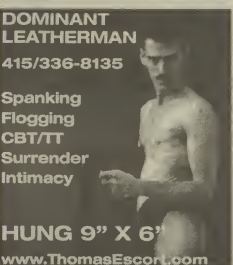
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Clean-cut, Muscle Hunk

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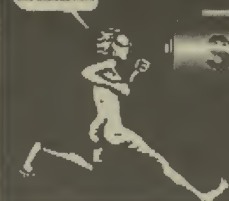
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## PERSONALS

## PEOPLE



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E45

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# AIDS/LifeCycle

# 2



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San Francisco to Los Angeles. 585 Miles. June 8-14, 2003



### AIDS/LifeCycle 2.

The second annual AIDS/LifeCycle promises to be a week full of fun, friends, magnificent scenery and thoughts of those for whom we ride. This 7-day cycling event will take you through some of California's most beautiful scenery—areas you may never have seen before, or at least not seen in this way—while camping along the way. And we'll raise millions of dollars that will make an extraordinary difference in the fight against the human suffering caused by AIDS.

### AIDS Is Far From Over.

In California alone, there are more than 47,000 people living with AIDS\* and another estimated 130,000 living with HIV.\*\* And new infections are once again on the rise, with more than half occurring in communities of color and people under the age of 25. While advances in treatment for those living with HIV and AIDS have enabled them to live longer, this means that there is a greater need for services than ever before.

Proceeds from AIDS/LifeCycle will benefit the L.A. Gay & Lesbian Center and the San Francisco AIDS Foundation, two of the oldest and largest AIDS service organizations in the state that annually provide tens of thousands of people with medical care, counseling, housing and vital educational and preventative programs. Because the beneficiaries have assumed full responsibility for the production of AIDS/LifeCycle, you can be assured that costs will remain under control, thereby maximizing the return of funds for vital AIDS services.

### The Event Experience.

While covering 585 scenic miles, you will encounter some long and winding roads that take your breath away.

And if you're worried about catching your breath afterwards, don't be. You'll ride at your own pace, even if that means riding in one of the support vehicles that will be along the route.

During the week of the event, we'll support you all the way. You'll get great food. Hot showers. Medical support.

Luggage transport. Bike maintenance. Tents. Road crews to guide and watch out for you. Rest stops, entertainment, massage therapy, and much more. Everyone on the AIDS/LifeCycle staff is with you 100% of the way to make sure your experience is extraordinary.

### Our Support For You.

AIDS/LifeCycle is for everybody, which means no experience is necessary. We'll show you how to prepare nutritionally and physically—including a series of volunteer-led training rides in your area. You'll also be supported by your designated Cycle Buddy—someone on the AIDS/LifeCycle staff you can call for advice, tips on training, fundraising, or just for a motivational chat. And your AIDS/LifeCycle Manual will tell you all you need to know to get you from the first day of training to the final day of the event.

You'll need to raise a minimum of \$2500 in pledges. But this isn't as daunting as it sounds. Again, we'll be there to help with tips on finding sponsors, setting goals and getting big donations in small installments.

Your Cycle Buddy will work with you on a fundraising plan to meet your own personal objectives. And AIDS/LifeCycle will work hard to ensure that the maximum return for each dollar raised will support critical HIV/AIDS services.

### Register Today.

Register by calling 1-866-BIKE-4-AIDS, or go to our official website at [www.aidslifecycle.org](http://www.aidslifecycle.org) to register online.

We can register you over the phone, or we can put a registration form and brochure in the mail to you right away. The AIDS/LifeCycle staff is standing by to help you with your fundraising and training.



# REGISTER TODAY

1-866-BIKE-4-AIDS [www.aidslifecycle.org](http://www.aidslifecycle.org)

AIDS/LifeCycle™ is the official cycling event in support of the San Francisco AIDS Foundation and the HIV/AIDS services of the L.A. Gay & Lesbian Center  
\*CA Department of Health Services, Office of AIDS \*\*Consensus meetings on HIV/AIDS Incidence and Prevalence in California, December 2001